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The Coast Is Not Clear

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SHANNON AGUIAR

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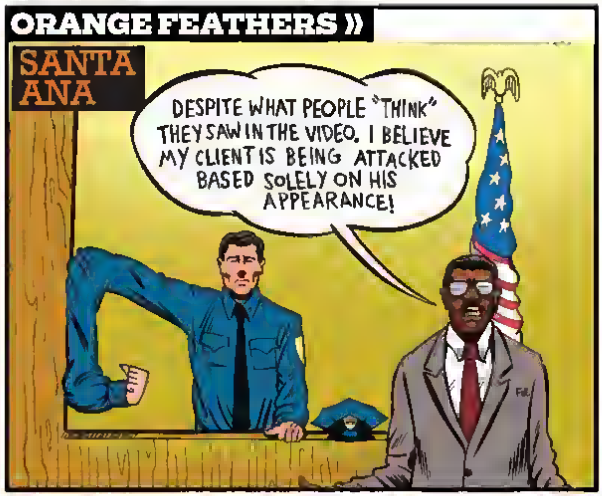
SANTA ANA
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FELIPE FLORES

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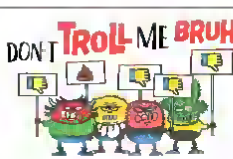

"I would take the article about a disgusting act by a public official far more seriously if [it were] written by an adult. Maybe Gabriel San Román will grow up to be a journalist some day."
—*Suzy Park, commenting on "Sex Act in Patrol Car Caught on Camera in Santa Ana" (July 18)*

We respond: Gabriel's already a grower *and* a show-er, when it comes to hard news, he can't be beat!

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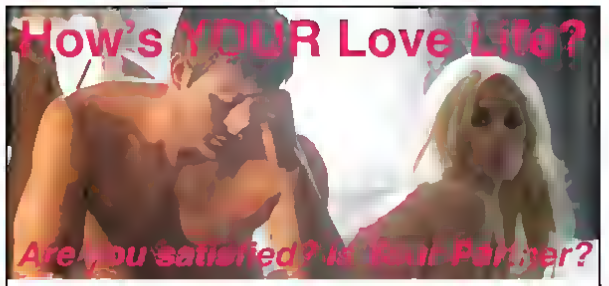

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Neighbors From Hell

Should sheriff's deputies enjoy immunity for depraved conduct?

In the 2008 crime thriller *Lakeview Terrace*, Samuel L. Jackson plays a Los Angeles cop who relentlessly harasses his next-door neighbors, an interracial couple. Expecting help, the couple alert another officer but learn a disturbing lesson about the emptiness of "protect and serve" slogans. "It's his word against yours, and he has, let's say, the color issue on his side," the warped officer advises. "And that color happens to be blue."

Crystal Holmes probably won't watch that flick because of her real-life nightmare. For years, Holmes found herself targeted for obnoxious harassment by her next-door neighbor in Altadena. A cop Holmes reported the conduct of LA sheriff's detective Rosalina Harris, her husband, Dean, and her adult daughter Arlani to other cops without winning an iota of sympathy. In fact, according to court records, Dean advised her, "Go ahead. Go to the police. They're not going to do anything to us."

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»R. SCOTT MOXLEY

He was right. Police officers not only refused to come to Holmes' aid, but they also joined in the abuse. What the subsequent *Holmes v. Harris* litigation underscores is a troubling question. Who can a harassed citizen turn to if the perpetrator is a cop?

This story began innocently. Thinking she'd found her dream home, Holmes moved next to the Harrises in 1998. The corporate consultant eventually found herself in a living hell. Her neighbors behaved as if they owned her driveway, parking their vehicles there without permission, and, Holmes says, her complaints only brought retaliation.

The Harrises' dog would urinate and crap on their driveway, and the detective would hose the mess onto Holmes' property.

Rosalina Harris denied the assertion, but surveillance footage captured her in such an act on Nov. 19, 2017; a still image shows the detective holding a hose, pointing the flow at the dog's feces and creating a corresponding unsanitary puddle in Holmes' driveway.

The detective wasn't alone in her mischief. Dean liked to use a leaf blower as a delivery device to transport debris from his property onto Holmes' yard. On April 13, 2015, Holmes parked her red SUV on the street, and Dean moved two of his cars directly in front of and behind hers, bumper to bumper, trapping it in. Surveillance footage shows him walking away from his masterpiece.

On Sept. 30, 2016, Dean "backed his truck with significant force into the front of Holmes' car, causing damage," according to court records. Though the victim notified the California Highway Patrol, nothing happened. Dean claimed it had been an accident.

Holmes finally found relief in October 2016, when she won a temporary restraining order against Dean. At a later hearing for a permanent injunction, the detective introduced an alleged psychological evaluation by Argiro Julie Kiotas, then a purported 26-year psychologist. Kiotas opined that Holmes suffered from a "serious personality disorder" and was the actual harasser in the feud.

But, according to court records, Kiotas wasn't a licensed psychologist in California and never interviewed Holmes. According to Transparent California, she makes $274,000 annually as an instructor at Pasadena City College.

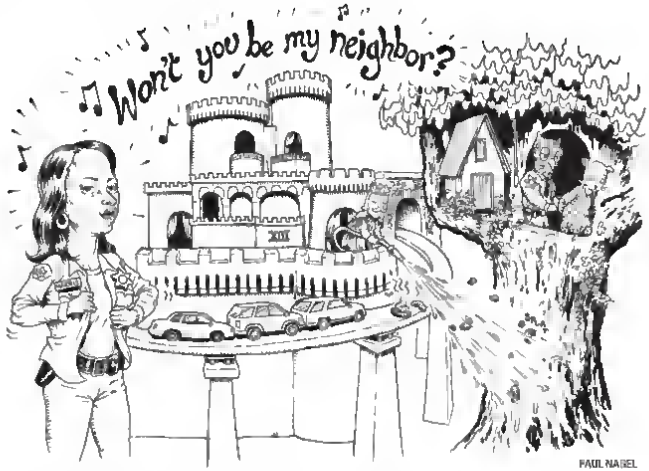
Holmes' attorneys blame Kiotas' input for the judge siding in early 2017 with the Harrises on the injunction issue.

That court victory may have emboldened the detective and her family. On Feb. 25, 2017, Dean parked his truck across the street and walked onto his property. Meanwhile, Arlani waited 16 seconds to follow as Holmes was arriving. "Arlani then crossed the street, timing her crossing so that Holmes' vehicle was now pulling up slowly by the properties and passed behind her," states Holmes' version of the events. "Mr. Harris watched Arlani as she crossed the street. Immediately after Holmes passed Arlani, Arlani visibly laughed."

At first, the joke was on Holmes. Dean called deputies to report a felony. Summoned officers were told Holmes revved her engine and accelerated as she tried to run over Arlani, which—if true—would constitute assault with a deadly weapon. Arlani posed frightened.

From surveillance footage, it appears one of the officers at the scene, Sergeant Tom Crosswhite, may have been resisting a demand for Holmes' arrest. According to court records, Dean "became quite animated" and "appeared to argue with or berate [Sergeant] Crosswhite." Rosalina arrived at the scene 35 minutes into the dispute and huddled with her law-enforcement pals. Immediately thereafter, Deputy Elizabeth Cano arrested Holmes, who that day was scheduled for a business trip to Hawaii.

"Arlani then turned to Mr. Harris and laughed and danced," according to Holmes' lawsuit.



PAUL NAGEL

But there had been no crime other than, perhaps, filing a false police report, which—as you can now guess—was ignored. For that fact, we can once again thank surveillance video, which deputies unsuccessfully tried to confiscate from a suspicious Holmes. After watching the footage, a prosecutor declined to file charges, announcing, "[Arlani] claims the suspect tried to hit her. The video does not support her claim."

Over the objections of Rosalina's department in August 2017, Superior Court Judge Darrell Mavis declared Holmes' "factually innocent," a rare judicial pronouncement for a defendant.

Was Holmes now able to live without harassment? No. Horror-movie fans know monsters such as Jason Voorhees of the *Friday the 13th* series fame aren't easily extinguished.

According to court records, when Holmes refused to obey the Harrises' demands about what she should do on her own property, armed and on-duty deputies arrived at her house no Dec. 10, 2017, Feb. 15, 2018, and April 3, 2018. They asked her hostile questions about her trash-bin use and the erection of a fence, snooped around, and left her intimidated. Sometimes the officers stood aggressively in front of her house and just stared. Surveillance footage also proves these facts.

On April 4, 2018, Dean ripped down a tarp Holmes had installed on her fence. When Holmes walked over, Dean stated to his nearby wife, "Honey, she stabbed me! Call the police!"

Detective Harris phoned her colleagues via 911. When deputies arrived, they saw no evidence of a stabbing. Nonetheless, the incident was scarring. Holmes moved into a hotel and, in May 2018, filed a federal lawsuit alleging malicious prosecution and deprivation of constitutional rights under the color of law.

Before the jury trial, Rosalina tried to kill the litigation. She argued there was no evidence she used her police power in the dispute. If that didn't work, the wanted evidence excluded so she could claim the feud was an innocent misunderstanding.

This May, U.S. District Court Judge Philip S. Gutierrez dismissed Holmes' malicious prosecution claims on a loophole. Though Holmes had been arrested on a trumped-up accusation, she hadn't been technically prosecuted. But Gutierrez said a jury should decide if the detective trampled Holmes' rights against unreasonable arrests.

In the weeks before jury selection, the Los Angeles County Sheriff's Department placed a one-minute, 34-second video on YouTube. The footage shows a mild-mannered Harris driving and speaking to a camera. The department attached the following words: "Watch as she discusses her love for the job, helping innocent victims and finding justice for them."

The sly publicity stunt didn't work. This month, a jury sided with Holmes. They awarded her more than $2.26 million.

If Google is accurate, no Southern California media outlet covered this case.

RSCOTTMOXLEY@OCWEEKLY.COM

» GABRIEL SAN ROMÁN

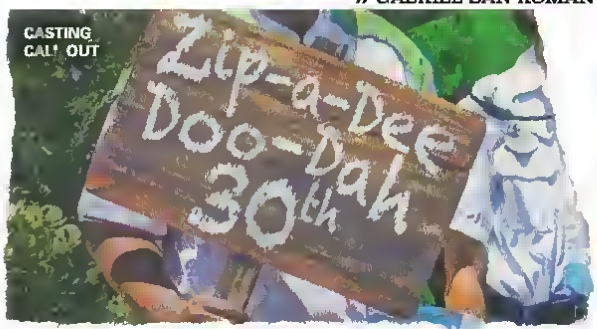


IMAGE SOURCE: DISNEYLAND'S RESORT REPORTER

Zip-a-Dee-Don't!

Every month Disneyland stuffs the *Orange County Register* with a "Resort Reporter" insert. The sponsored content focuses on what the daily newspaper's otherwise-copious coverage of the theme park doesn't: promoting the ideal of cast-member harmony. That spirit marked the front page of last month's edition, with workers smiling during a weekday celebration marking the July anniversaries of Disneyland and Splash Mountain, the only black worker pictured held up a "Zip-a-Dee-Doo-Dah" sign for the log ride's 30th birthday.

The *Song of the South* rose again.

That Splash Mountain keeps the legacy of one of Disney's most controversial films alive is a tale well-told, even if Disney locked the *Song of the South* soundly away after decades of controversy. Of course it's online, if folks know where to look. It'll take a similar effort to understand what's so offensive. In short: *Song of the South* is set in an idyllic past where blacks are happy go-lucky sharecroppers on a white-owned Southern plantation.

After his tales of Br'er Rabbit, Br'er Fox and Br'er Bear get him in some trouble, Uncle Remus, the film's main protagonist, wonders aloud, "If they don't do no good, how come they last so long?"

Splash Mountain ditched the film's depiction of Uncle Remus and Br'er Rabbit's star baby trap but kept the catchy "Zip-a-Dee-Doo-Dah" ditty, whose chorus is derived from the original "Zip Coon" tune that gave rise to the blackface minstrel-show character of the same name.

In a bit of irony, Disney tried to convince readers that working at the resort is blissful despite last year's news reports on low wages or Abigail Disney's more recent tirades.

The sponsored story mentions how a van delivered for workers such prizes as coffee mugs during the week. They also enjoyed free meals and exclusive access to attractions such as Splash Mountain. Workers even got to tour 21 Royal, a private dining room for the rich in New Orleans Square. And, of course, the company offered photo opportunities to show "how great it is to work at the 'Happiest Place on Earth.'"

But is everything really so "satisfactch'll?"

GSANROMAN@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

The Jeans Genie

Hey, Levi Strauss: Your pants suck. I've been buying your pants for 50 years, and every pair I buy now is made outside the country: Mexico, Ecuador, Egypt. Three pairs and three holes in the crotch where the four seams come together—after one month. What happened?

BOB AUL

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

The Coast Is Not Clear

HOW SEA-LEVEL RISE WILL CHANGE ORANGE COUNTY

BY ANTHONY PIGNATARO

ILLUSTRATION BY DUSTIN MYERS

If you want to see how rising sea levels will change Orange County over the course of this century, you have to go to Balboa Island. For much of the 19th century, what we now call Balboa Island was just a sandbar in Newport Bay—an obstacle to navigation in what then-owner James McFadden thought of as an ideal commercial port, according to the Balboa Island Museum. In the first years of the 20th century, McFadden finally dropped the port idea and sold the sandbar to Riverside land developer William Collins. Soon after, Collins began dredging the bay for silt to ensure his new island would be dry at low tide. He later constructed a series of walls—first out of wood, then concrete—around the island to keep out the high tide. Though Collins succeeded in constructing an island stable enough to support colorful bungalows (some of which are still there) and, later, multistory mansions, he failed to keep out the high tide.

As a child, my family would occasionally visit Balboa Island during the summer, spending a week or so in a rented apartment not far from the famous Balboa Island Ferry. I vividly remember one night when the tide rose so high it submerged all the private piers and docks, then spilled over the seawall, even though anxious residents had buttressed it with sandbags. It was a rare occasion, but it was still scary.

Climate change means those high tides are even higher these days, which is why in early 2018 the city of Newport Beach agreed to raise the height of the Balboa Island seawall by 9 inches. Seawalls aren't ideal solutions to sea-level rise—or any other oceanographic problem. They encourage development in areas where there should be no development, disrupt the natural movement of sand and sediment, and inevitably fail. But given the deteriorating situation on Balboa Island, engineers had asked for an 18-inch increase in the height of the wall that already surrounds the island. Residents balked, complaining that such a height would ruin their views of the harbor, according to a March 29, 2018, *E & E News* story; this all but guaranteed a need to return to the wall in the next couple of decades.

Which might have to happen regardless of whether the engineers initially got their way, given what will likely happen to the island over the next 80 years. While there is no uncertainty in the scientific community whether global sea levels will rise—sorry, but sea levels *will* rise, and perhaps rapidly so—there is less certainty in projecting exactly how high they will rise. "Coastal communities face huge uncertainties," said Brett Sanders, a civil and environmental engineering professor at UC Irvine. "Engineers aren't used to designing within that uncertainty. But you can do something small for now, like increase the height of the seawall a little to provide protection against high-tide events. You may be able to design a better system in the future."

Depending on how high the water rises, that "better system" may include some radical measures, including but not limited to jacking up the entire island—all of its subterranean infrastructure, roads and buildings. "Right now, when we have really high tides, Newport Beach has to do a lot of pumping to keep water out of the streets," Sanders said. "The city has valves at the end of sewer pipes, but they don't always close. During really high tides, you see lots of trucks going around pumping so the streets don't flood. If you have heavy rain at the same time, you can't pump fast enough. We call this nuisance flooding—it's not life threatening, but whenever you have sewage in the water, you can be exposed to pathogens, and it can be unhealthy. Increasing high-tide flooding is happening, and it will get worse."

Despite that, life on the island over the past 20 years remains just as quiet (and conservative) as I recall as a kid. There are still American flags everywhere, though I did notice a lot of red-white-and-blue bunting and a small statue of Ronald Reagan that weren't there in my youth. And real-estate agents I spoke with on Balboa say that even the recent raising of the seawall height hasn't been an issue with people interested in buying property there.

"It hasn't really come up," said Ryan, a realtor on the island (he declined to give his last name). "People don't mention it, to be honest. It never really comes up. The island's been here for a hundred years, and [sea-level rise] is something the city's looking at. They raised the seawall. And it hasn't affected sales. So far, so good."

There are a number of factors for why sea levels have risen over the past century, according to the 2017 report *Rising Seas in California*, which was produced by a working group of the California Ocean Protection Council Science Advisory Team. The warming of the ocean has accounted for about half the rise, with melting glaciers and ice caps, as well as a loss of polar ice accounting for the other half. But the Greenland and Antarctic ice sheets, if they melt completely, can raise sea levels by more than 7 feet worldwide. This isn't expected, but a small fraction of the loss of all the ice can have a serious effect on global shorelines.

"This is particularly concerning because satellite observations clearly show that the rate of ice loss from both the Greenland and west Antarctic ice sheets is accelerating," states the state-established group's report. "If these trends continue, the contribution from the ice sheets will soon overtake that from mountain glaciers and ocean thermal expansion as the dominant source of sea level rise."

For this story, I settled on what I believe is a reasonable assumption (given what we know now about the rates of climate change) that sea levels will rise 4 feet by the year 2100. I've seen projections that are both higher and lower than that. In 2016, the *Washington Post* reported that some scientists were saying 4 feet by 2100 was the "worst case" scenario. Two laters later, NASA reported that we could be dealing with 2 feet of sea level rise by 2100. In January of this year, the *Atlantic* reported on a new scientific paper that theorized melting Antarctic ice would only contribute a foot of sea level rise by 2100. Then in May, still other scientists published a paper saying coastal communities should plan for 6.5 feet of sea-level rise by 2100, just to be safe.

Much of the uncertainty does not come from questions about the science itself, but rather the actions we take (or refuse to take) as a nation and a world. Given the Trump administration's hostility toward even moderate efforts at curbing climate change, it's possible that 4 feet is on the low end of sea level rise. But I ran this figure by Sanders, who has studied how climate change and sea-level rise will affect the coastline for the past decade, and he had no complaints.

To see exactly how that amount would affect Orange County, I used the online Sea Level Rise Viewer, developed by the National Oceanic and Atmospheric Administration (NOAA) Office of Coastal Management. You plug in an area and a projected sea-level-rise measurement, and the viewer shows you in stunning (and scary) detail exactly which spots might start to see more water. It has some limitations, in that there might be levees or other protective measures that aren't accounted for by the computer model, but it does a good job of showing where potential problems might pop up. And there are a lot of them in Orange County.

With 4 feet of sea-level rise over the next century, Balboa Island basically goes underwater. The rest of the islands in Newport Bay are higher, so they'll stay dry, but West Newport is going to get a great deal wetter. The Bolsa Chica wetlands will get much larger, extending all the way inland to Warner Avenue and even Beach Boulevard. Same thing with the Little Shell wetlands, everything along the Talbert Channel clear to about Yorktown Avenue is going to see a lot more water on the ground than usual. This isn't a good thing for the wetlands, either. Sea-level rise can change the intertidal habitats into what scientists call a more open-water environment, which can harm or kill off the life that thrives there now.

As with Balboa Island, the expensive homes at Huntington Harbour will be submerged, and Anaheim Bay in Seal Beach will grow substantially in size, flooding parts of the Seal Beach Naval Weapons Station. While much of South County's coast is on cliffs, many pocket beaches in Laguna Beach will vanish. Already, rising sea levels are eroding roads and coastline at Capistrano Beach, Doheny State Beach and San Onofre, all of which will worsen.

"Protecting downtown Laguna Beach might eventually require a beachside seawall on Main Beach, which could be installed in a short time," retired UCI physics professor Dennis Silverman wrote in January 2018 on his Energy Blog. "By 2100, however, the sea-level rise may cause cliffs to erode twice as fast under wave action. Armoring the walls won't allow sand to be replenished by erosion and will be washed away, so sand will have to be brought in to protect the walls."

In real terms, those people who live in areas that show inundation on the NOAA viewer will be on land that is now lower than the height of the high tide. They will, as Sanders noted, have water at their doorstep. Water pumping, levees and seawalls can alleviate the flooding, but such measures inevitably fail. When that happens, people living in these areas will be at risk of catastrophic floods—similar to what happened in much of New Orleans during Hurricane Katrina.

This will occur up and down the California coastline. There is no longer anything anyone can do to prevent it. We can only adapt to it and find ways of living with or around it.

In September 2018, the *Annals of the New York Academy of Sciences* published a paper by nine researchers led by Jeroen C.J.H. Aerts. Titled "Pathways to Resilience: Adapting to Sea Level Rise in Los Angeles," it lays out exactly how rising sea levels will change the landscape around us.

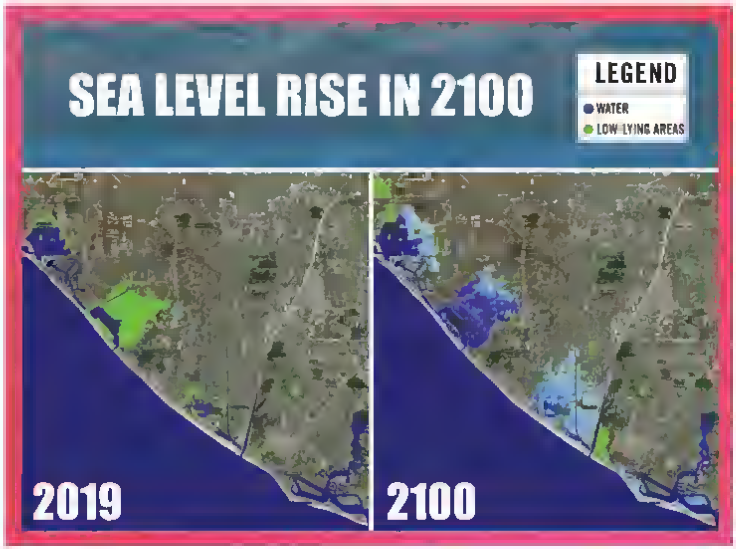
"Sea-level rise will increase both the magnitude and frequency of high coastal water levels, exacerbating the risk of flooding for people and assets in low-lying coastal areas when no additional action is taken," the researchers wrote. "Climate change and climate variability may also increase extreme precipitation events, which cause (flash-) flooding from creeks and watersheds in the backcountry that drain into low-lying coastal areas. Without adaptation, these events may increasingly cause local flooding due to undercapacity of the stormwater-drainage systems. Furthermore, socio-economic trends such as population and economic growth will also increase the exposure of assets and people to flooding."

Companies are already spending money to protect their future projects from sea-level rise. For instance, the new Poseidon Water desalination plant in Huntington Beach will be in a vulnerable area. Though the site itself is high enough to escape flooding, it is susceptible to what Surfrider Foundation California policy coordinator Mandy Sackett called the "island effect."

"Surrounding areas lie at much lower elevations than the proposed facility," Sackett wrote in a Jan. 10, 2018, letter to the Santa Ana Regional Water Quality Control Board. "The proposed facility will eventually become an area of high ground surrounded by areas increasingly impacted by coastal hazards. This isolation is routine during high tide events with as little as 1 foot of sea-level rise (potentially as early as 2030) and could impact supporting infrastructure to the facility, including access roads, electricity, water and other necessary elements."

For Garry Brown, the founding direc-

» CONTINUED ON PAGE 10



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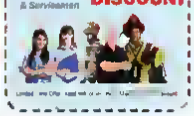

The Coast Is Not Clear

» FROM PAGE 8

tor of Orange County Coastkeeper, this is just one more reason to worry about the desalination plant. "If Huntington Beach moves forward with the Poseidon desalination plant in this location, the project will require structural protective barriers such as seawalls, groins, breakwaters and other coastal armoring structures," Brown said in a 2015 statement on the proposed plant. "This means additional costs and detrimental impacts to our beaches and coastline, which then impacts our local wildlife and tourism."

A proposed oil-tank farm in Huntington Beach is also in a bad spot. The project's own assessment states that the tank farm will "be subject to some coastal hazards now and in the future as sea level rises." To prevent problems, "the overall ground elevation would be increased and the pad elevations of the residential structures would be raised to provide protection from flood waters that might enter the project site."

The value of Orange County's ocean economy is around $4.3 billion, according to a figure recently shared by U.S. Representative Katie Porter (D-Irvine). And much of that will be in trouble, according to the *Rising Seas in California* report.

"Human development and pressures from a rising sea threaten the already-diminished coastal wetlands along the California coast," states the report, which has been used as a guide for municipalities around the state when coming up with their own response to sea-level rise. "Hundreds of miles of roads and railways, harbors and airports, power plants and wastewater treatment facilities, in addition to thousands of businesses and homes, are at risk from future flooding, inundation and coastal retreat. But the total potential impact of such coastal risks is significantly larger still. Not only are economic assets and households in flood zones increasingly exposed, but also people's safety, lives, daily movement patterns, and sense of community and security could be disrupted."

Disrupted is an understatement. Sanders said that communities facing rising sea levels have three options. They can defend against the water, retreat from it, or find a way to accommodate it. Though there is a substantial difference between a community building defenses against the water and one that basically abandons inundated properties, all give in to the rising water to some extent. It is the ocean, afterall.

Venice is a fine and historic example of a community accommodating the water, but I can't imagine wealthy Balboa Island residents will be happy surrendering their first floors to the bay, which would doom those who reside in single-story bungalows. Will everyone eventually abandon the island if flooding gets too frequent and destructive? How high can they build the wall around Balboa until it negates the value of living there in the first place?

"The land of Balboa Island is already below the level of high tide," said Sanders. "The city has been trying to protect that land. But you don't have to wait for the ice caps to melt to know what to do."

Sanders is talking about grade raising, which has already been necessary in places such as the Port of Los Angeles and Galveston, Texas. The reason, in both cases, was oil extraction and groundwater pumping. "The Port of Los Angeles has been dealing with really high sea-level rise for a long time," said Sanders. "The ground has sunk as much as 20 feet in some areas."

To fix that, Sanders explained, the port filled the subterranean voids, built new sewers and underground infrastructure, then increased the height of the roads, put down a new asphalt top and built new buildings at the now-higher elevation. It's complicated and expensive, but there's really no other option if you want to stay in the area (the Center for Climate Integrity released a report in June estimating that Newport Beach would end up paying nearly $236 million to fight rising sea levels, with Huntington Beach shelling out about $230 million). In fact, Texas is prepared to spend $12 billion to deal with sea-level rise and sinking land.

"The sea level around Galveston, Texas, has risen by 18 inches since 1950," according to SeaLevelRise.org. "Its speed of rise has accelerated over the past 10 years and is now rising by nearly 1 inch every year. While there are four causes of sea-level rise in Texas, land sinkage is the main contributor. Because so much water is being pumped out of the ground, the ground is sinking to where the water used to be. This makes Texas particularly vulnerable to an increased rate of sea-level rise in the future."

Sanders, who is an engineer, thinks in terms of building systems to maintain as much of the natural habitats and manufactured lifestyle that we've come to associate with living at the coast. Unlike a strictly environmental organization such as the Surfrider Foundation, for instance, he believes that seawalls can do good. But above all, Sanders says, the county has to

manage its sediment. "I really think we need to be talking about sediment management," he said. "Projects along the coast will want more soil to get the higher elevations they need. This is why we want to get a handle on sediment budgets."

Sediment in the right place can help manage sea-level rise. But as water levels rise, sediment supplies get restricted, which puts pressure on the shoreline and leads to increased loss of sand. Eroding cliffs are usually a great source of sediment for the beaches below them, but armoring cliffsides to protect expensive homes further restricts sediment.

Sanders' main effort these days seems to be trying to understand how municipalities deal with sand. To that end, his current project, which is funded by NOAA, is on how communities can manage sediment to mitigate the effects of sea-level rise. His work has taken him to Newport Beach, where he said he had a good discussion with city officials about Newport Bay. Once a swampy marshland, Newport Bay is far healthier today, he said, because of dredging operations undertaken since the 1980s. While it works, all that dredging is very expensive. It also might be better, he thought, to reduce the sediment upstream.

"How can we be more creative in how we manage sand?" Sanders asked, rhetorically. "We want to do more work on sediment in Newport Bay. When the sediment is taken out, it's disposed of far offshore. But there's a need for sediment on beaches. It's challenging to do that from a policy perspective. So we're trying to help cities manage sediment in more creative ways."

It's easy for Sanders to suggest taking sediment from one location (Newport Bay) and simply dropping it on Newport Beach itself (or some other beach that may need sand). But there's a complex bureaucratic apparatus built on sediment, involving everything from the city of Newport Beach to the U.S. Army Corps of Engineers. Part of Sanders' research involved him mapping out that bureaucracy, so he could better understand how best to move sediment around.

"Projects along the coast will want more soil to get the higher elevations they need," he said. "Shorelines need sediment to guard against the ocean. The beach is a beautiful, natural protection against erosion, but we're losing beach sand. Our stormwater infrastructure was designed to move flood water from the mountains to the coast. By doing so, we've reduced the supplies of sediment to the shores. Management of sediment is the key to the future; we need to ramp up beach nourishment programs—take sand from offshore and truck it to the beach. That's done in many parts of Southern California and the world."

Though it sounds as if Sanders is just moving sand around, there is precedent for doing so in a way that can save a community from flooding. For that, he looks to Katwijk Beach in the Netherlands, a country in which a quarter of the land lies below sea level.

As with Newport or Seal Beach, Katwijk is a small town that relies on the ocean (in this case, the North Sea) for its tourism-based economy. Rather than build a giant seawall that both destroyed views and harmed the beach environment, Dutch engineers buried a dyke in the beach, used it as support for an underground parking structure, then covered the whole thing with a massive sand dune, on which they later constructed various restaurants and so forth.

"What they did makes a lot of sense for parts of Southern California," said Sanders. "They created a soft, natural ecosystem that was exposed to the environment, while they buried their flood defense underground. It made a lot of sense."

In its 2018 State of the Beach Report Card, the Surfrider Foundation concluded that California is actually doing "good" on dealing with projected sea-level rise. The situation here could be a lot worse, the organization found, but the California Coastal Act has already limited a lot of development that might otherwise be even more problematic when ocean levels start rising. While Surfrider did note with dismay that many mitigation projects include seawalls, it still found that "California has every box checked when it comes to sea-level rise planning."

While the overall picture may look great, it's clear many residents—even in cities that are already dealing with the effects of climate change—either aren't yet aware of the changes coming their way or don't care. On July 17, just 40 or so Seal Beach residents showed up for a presentation at the Marina Community Center on how sea-level rise would impact their city, according to the *Orange County Register*.

As for Sanders, he said he's neither optimistic nor pessimistic about how sea-level rise will change Orange County. It will happen, and we will deal with it—one way, or another. "Sea-level rise is a slow-moving challenge for Southern California," he said. "The bigger realities are storm events—large, disastrous events that trigger change. When will a big El Niño event lead to a lot of damage? When that happens, we will see the shoreline reset."

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LARGER THAN LIFE

DENNIS LEUPOLD

fri/08/02

[FILM]

Long Way Down

20,000 Leagues Under the Sea

Based on Jules Verne's 1870 science-fiction adventure novel (a pre-cursor to the steampunk genre), *20,000 Leagues Under the Sea* was Walt Disney's first fully live-action, big-budget film. Directed by Richard Fleischer (son of Disney's animation rival Max), this breathtaking classic required a slew of new inventions, including special diving suits that allowed the crew and actors to shoot underwater in the Bahamas. Join film historian Theo Siegel at the Bowers tonight to learn even more interesting facts about the production, including nuggets on the famous "giant squid" attack, as well as Kirk Douglas, Peter Lorre and the inimitable James Mason as anti-hero "Captain Nemo."

20,000 Leagues Under the Sea at Bowers Museum, Norma Kershaw Auditorium, 2002 N. Main St., Santa Ana, (714) 567-3600, www.bowers.org. 6 p.m. $10-$15 —SR DAVIES

[FESTIVALS]

Let the Sunshine In

First Fridays presents Woodstock

Celebrating the 50th anniversary of the legendary Woodstock Music and Arts Festival, First Fridays in Long Beach offers a city-wide love-in that includes art shows, live music performances, and peace, love and understanding. MOVE covers songs originally sung by the Grateful Dead, Janis Joplin, Jefferson Airplane and more. Dutch's Brewhouse transforms itself into a hippie commune, while kids make tie-dye shirts and flower crowns as they croon folk songs at LB Littles. Elise's Tea Room hosts a Psychedelic Tea Party with delicious teas and fresh treats, and the original Woodstock concert film screens at Ambitious Ales.

First Fridays presents Woodstock on Atlantic Avenue, between Carson and 36th, Long Beach, www.facebook.com/firstfridayslongbeach. 6:30 p.m. Free; activities, $10-$85. —AIMEE MURILLO

sat/08/03

[CONVENTIONS]

HORROR BUSINESS

Midsummer Scream

The best time of the year is slowly drawing nearer; as summer peaks, drugstores begin to line shelves with the bright orange and black decorations of Halloween. And for those of us who *can't freakin' wait*, you can get your early All Hallows' Eve fix at Midsummer Scream, the annual Goth/horror/macabre convention held at the Long Beach Convention Center. For two days, you'll delight in panel presentations from icons such as Charles Phoenix and Christine McConnell, an appearance from the one and only Elvira, dozens of vendors selling creepy goods, Disneyland Haunted Mansion and Universal's Halloween Horror Nights presentations, scary immersive attractions, and so much more!

Midsummer Scream at Long Beach Convention Center, 300 E. Ocean Blvd., Long Beach. (562) 436-3636; midsummerscream.org. 11 a.m., also Sun. $33-$95. —ERIN DEWITT

[CONCERT]

Semi-Charmed Concert

Third Eye Blind and Jimmy Eat World

In recent years, a slew of '90s-nostalgia tours have been among the best-selling on the summer-concert circuit, and this one is no different. Though some may argue Jimmy Eat World truly broke through in 2001, the seeds for their success were sown with the release of *Clarity* in 1999. As for Third Eye Blind, the hits off their 1996 debut album remain timeless, even if singer/songwriter Stephan Jenkins is the only member of that era who remains on the lineup. But when you have a catalog of hits akin to that of these bands, it's easy to celebrate the past that your fans love without abandoning what's to come.

Third Eye Blind and Jimmy Eat World at FivePoint Amphitheatre, 14800 Chinon Ave., Irvine, (949) 988-6800; www.livenation.com. 7 p.m. $20-$109 —WYOMING REYNOLDS

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ROB THOMAS
SAT, SEPT 21

sun/08/04

[CONCERT]

In the Flesh

Elvis Costello and Blondie

The iconic Blondie open for the poetic singer/songwriter Elvis Costello in a musical ticket that affirms the artistic endurance of virtuoso artists who broke big nearly 40 years ago as punk/New Wave innovators. Blondie, fronted by Debbie Harry, still rocks, and Costello makes music in all genres: soul, country, jazz, etc. Here's hoping he includes one of his most gorgeous signature ballads, its plaintive refrain capturing the welcome problem of this show: "What shall we do with all this useless beauty?" Fun for the whole family—if your family is smart, hip and literate.

Elvis Costello and Blondie at FivePoint Amphitheatre, 14800 Chinon Ave., Irvine, (949) 988-6800, www.livenation.com. 7 p.m. $19.50-$79. —ANDREW TONKOVICH

[FOOD & DRINK]

Foodie Fest

Little Saigon Night Market

Offering live music, delicious food, and a number of vendors, the Little Saigon Night Market is the perfect place to enjoy the sublime cuisine of the Vietnamese community. Whether with family or a date, enjoy the ambiance of the Asian Garden Mall while shopping for toys, trinkets and clothing from a number of the friendly vendors. The tempting aroma of Southeast Asian barbecue will prove undeniable, and don't forget to stop for some delicious pho and pork skewers!

Little Saigon Night Market at Asian Garden Mall, 9200 Bolsa Ave., Westminster, (714) 842-8018, www.asiangardenmall.com. 7 p.m. Through Sept. 3. Free, food sold separately. —SHANNON AGUAIR

EDUCATION ISSUE 2019

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mon/08/05

[CONCERT]

Backstreet's Back!

Backstreet Boys

The '90s nostalgia continues as the Backstreet Boys take the Honda Center stage with their DNA World Tour. The same band members we've always loved return with such well-known hits as "Shape of My Heart" and "Quit Playing Games," plus songs from their latest studio album, *DNA*, including "Chances." The Backstreet Boys will no longer be two worlds apart — because they want it that way!

Backstreet Boys at the Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400, www.hondacenter.com. 8 p.m. $29-$199. —NIKKI NELSEN

tue/08/06

[THEATER]

One Hand, One Heart

West Side Story

Shakespeare is being performed in parks everywhere this summer, yet one not-so-obvious example is this open-air production of *West Side Story*. Based on the Bard's *Romeo and Juliet*, the award-winning musical features music by Leonard Bernstein and Irwin Kostal with lyrics by Stephen Sondheim. The events from 16th-century Verona are moved to the early-'60s America, when racial prejudice and territorial gang disputes keep lovelorn teens Maria and Tony apart. This Broadway In the Park production is brought to you by the Tustin Area Council for the Fine Arts in cooperation with Anaheim's Chance Theater; bring your own picnic-and-blanket arrangement.

West Side Story at Peppertree Park, 230 W. First St., Tustin, www.tacfa.org. 6 p.m. Through Aug. 10. $16-$30. —AIMEE MURILLO

wed/08/07

COURTESY OF OC FAIR

[SPORTS]

IT'S A SMASH!

Motorhome Madness Demolition Derby

Destructive spectacle has never been so fun! OC Fair will rumble with the excessive weight being thrown around by various RVs as they crash into one another for today's demolition derby. Each vehicle is, of course, operated by a skilled, highly trained professional, so the mandatory "Do Not Try This At Home" disclaimer must be applied. Still, to see these drivers cruise for a figurative bruisin' for roughly two hours is a thrilling experience not quite replicated anywhere else. Sure, motorhomes don't quite have the same glitz and appeal of Monster Trucks, but don't all machines bleed oil the same? See for yourself at this action-sports crush-a-thon.

Motorhome Madness Demolition Derby at OC Fair and Events Center, 88 Fair Dr., Costa Mesa, (714) 708-1500; www.ocfair.com. 8 p.m., also Aug. 9. $17.50-$30. —AIMEE MURILLO

[NATURE]

Look Up At the Skies

Nature Nights

If you thought being out and about on a hot summer night was cool, think about how much cooler it will be when you're within a scenic nature center. Oak Canyon Nature Center (OCNC) hosts a weekly Nature Night series, during which experts across a variety of ecological-science fields discuss various topics in a low-key, relaxed nighttime setting. Tonight begins with a twilight walk led by OCNC staff, followed by a light talk by solar-system wiz Mike Beckage. Through a visual presentation and telescopes, guests will be enlightened on how to be an amateur astronomer and observe the gorgeous wonders that reside in the stars. Be advised: This talk includes an uphill walk, so don your shoes with the grippiest soles before joining in the fun!

Nature Nights at Oak Canyon Nature Center, 6700 E. Walnut Canyon Rd., Anaheim, (714) 998-8380, anaheim.net/1096/Oak-Canyon-Nature-Center. 7 p.m. Free; $5 donation per family is accepted. —AIMEE MURILLO

thu/08/08

COURTESY OF OC FAIR

[CONCERT]

Weird But Wonderful

'Weird Al' Yankovic with the Pacific Symphony

There has never been and never will be another "Weird Al" Yankovic, and the legendary spoofster returns to the OC Fair this summer with a new twist. His last album, 2014's *Mandatory Fun*, parodied Pharrell Williams, Lorde and Robin Thicke (what a time that was), and now Yankovic is receiving plenty of plaudits for introducing a symphonic arrangement to his tunes. Parody songs enhanced by an orchestra, all performed under the stars? That's worth braving the Fair crowds!

"Weird Al" Yankovic with the Pacific Symphony at the Pacific Amphitheatre, 88 Fair Dr., Costa Mesa, (714) 708-1500; pacamp.com. 8 p.m. $27.50-$60. —WYOMING REYNOLDS

[ART]

IN BLOOM

'The Art of Bloom'

In the immersive pop-up exhibit "The Art of Bloom," attendees will explore the relationship between humans and nature. Throughout history, people have used flowers as symbols in art and have attributed significant cultural meaning to them (e.g., bridal bouquets, funerary displays, symbols of peace and passion, etc.), but this exhibit—which features AR, creative lighting and real flowers in a hybrid of physical and virtual realities—addresses the connections people have forged with the sights, sounds and aromas of nature. Come examine how blooms are conducive to the attainment of deeper states of awareness and tranquility.

"The Art of Bloom" at the Edison Theatre, 213 E. Broadway, Long Beach, (562) 437-1100, www.theartofbloom.com. Noon. Through Sept. 3. $12-$24. —SCOTT FEINBLATT

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HAUTE CUISINE

ANNE WATSON PHOTOGRAPHY

The South Coast of France

Tony Esnault's highly anticipated Knife Pleat arrives at South Coast Plaza

BY EDWIN GOEI

Have you ever noticed that South Coast Plaza's Nordstrom wing has a distinctive aroma of freshly pressed linen? To me, it smells like opulence and wealth. It is in this rarefied air that a new, highly anticipated French restaurant takes residence in Marche Moderne's old spot on the highest floor. As with all French restaurants before it, Knife Pleat comes with a pedigreed chef whose training and experience can be traced to other famous French chefs as though he were a prince on the United Kingdom's royal family tree.

Chef Tony Esnault is a protégé of Alain Ducasse, who I discovered was an apprentice for Michel Guérard, one of the founders of nouvelle cuisine. I'm sure if I went back far enough on the time line, it will eventually lead to Escoffier. But Esnault is a seasoned pro. Read any profile, and you'll know about the Michelin stars he earned with Ducasse as well as his successes in LA with Spring and Church & State, he and wife Yassmin Sarmadi's most recent restaurant endeavors. Both made Jonathan Gold's 101 Best Restaurants List. Spring placed sixth.

It was natural he'd end up in the most exclusive wing of the toniest mall in Orange County. About the only surprise was that he decided to name his restaurant after a fashion term, not himself. He certainly could've gotten away with it. His next-door neighbors are his fashion muses Christian Louboutin and Oscar de la Renta, in both stores, the less you see on the shelves, the more you pay. Esnault's restaurant is their food analog.

When I ordered one of his signature plates, a so-called "vegetable mosaic," it resembled something that had been prodded and preened for the catwalk. It was almost too artsy to eat—a perfect circle of color made up of tomato, zucchini, watermelon radish, kohlrabi, green bean and carrot. Beneath the precisely cubed vegetables was mashed eggplant. Surrounding it were dribbles of herb vinaigrette and porous flecks of rye chips so impossibly delicate it would be futile to try to use them as scoops. But as I ate it, I was a little disappointed. It's not that each component of the mosaic wasn't perfectly cooked, it was. It's just that what my mouth tasted didn't reconcile with what my eyes saw. Instead, what I got was effectively a $19 side dish that reminded me of baba ghanoush, minus the pita bread.

An even bigger sticker shock came with the langoustine, which I thought was already exorbitant at $32 for an appetizer. This was before I realized that the edible parts of the shellfish consisted of only two tails, each no bigger than a cocktail-sized jumbo shrimp. Admittedly, the quality of the meat was top-notch. It was like a lobster with all the sweetness but none of the rubberiness. And the foamy coconut-and-lemongrass espuma was lovely. So were the mangos carefully threaded through decorative holes on the radish and cucumber. None of it, however, could keep me from trying to suck the head as though it were a Cajun crawfish in a vain attempt to justify the price I paid.

When Esnault's main courses came out, these quibbles slowly disappeared. The branzino was a bona-fide meal, complete with fingerling potatoes as starch and a tomato-and-yellow-bell-pepper sauté that accompanied a good portion of a pan-seared, crispy-skinned fish. It was a great dish prepared well, an upscale version of escabeche. But it was also a good deal as it cost a mere $2 more than the langoustine appetizer.

The most impressive entrée, however, was the Crescent Duck. The dish featured two distinct preparations of the water fowl. The breast, cooked rare, wiggled like a water balloon, and the leg confit was engineered into a compressed, boneless rectangle of shredded meat topped with a layer of the skin. Around it, Esnault placed dots of sauce and the fruitiest-tasting cherries I've ever eaten. Both countered the duck's richness, as did the bitter Swiss chard, rhubarb and turnips. I looked around at my fellow diners on the al fresco patio and decided it was bad form to lick the plate.

As I moved on to dessert—a big bowl of vanilla panna cotta topped with a transcendent passion-fruit coulis—I noticed some customers were celebrating birthdays. The rest were just here for another meal out on the town. I wondered quietly if they were nose-blind to that fragrance I noticed earlier. Or have they already taken for granted that South Coast Plaza doesn't reek of Cinnabon or Auntie Anne's like other malls, where the only French thing you can get is McDonald's fries?

KNIFE PLEAT

3333 S. Bristol St., Costa Mesa, (714) 852-3974, knifepleat.com. Open Tues.-Sat., 5:30-8:30 p.m. Appetizers, $15-$32, entrées, $28-$58. Full bar.

WHAT THE ALE

» GREG NAGEL

Beer's Back in Newport!

As you drive down Newport Boulevard toward the historic cannery district on Balboa Penninsula, nothing beats rolling down the windows, inhaling the salty sea air and cranking up the stereo. At the light next to Helmsman Ale House, I yelled, "Long live BrewCo!"—referring to the Manhattan Beach craft-beer hall. The women in the car next to me burst into laughter. God, I love Newport.

OC's newest brewpub is led by the Lounge Group, famous for Wild Goose Tavern, Stag Bar, the Country Club and other beachy-drink spots around the county. Helmsman Ale House is the group's first foray into beer production, and I didn't moisten my pants until I heard who was taking over the brewing operations: Dylan Mobley, previously of Stone and Angel City and probably most famous for his time crafting award-winning barrel-aged ales and lagers at Bottle Logic.

The full-service, family-friendly restaurant and brewery moved into the space once occupied by the Newport Beach Brewing Co. Helmsman will feature a 15-barrel brewhouse, capable of producing more than 12 small-batch beers at a time, four fermentation tanks, five 15-barrel and three five-barrel brite tanks, and eight serving tanks pouring directly to tap. It sounds like quite the upgrade!

"I looked at it as a challenge, but also a unique and fun opportunity," Mobley says. Among the beers that will be on tap when it opens this month is the flagship Newport Beach Blonde, but he mentioned experimenting with Hazy IPAs, Mexican lagers, Berliner Weiss, dessert stouts and more. "As the brand grows, we may also play with some barrel aging."

HELMSMAN ALE HOUSE

2920 Newport Blvd., Newport Beach, (949) 220-9977, helmsmanalehouse.com

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PHOTOS BY ERIN DEWITT

Southern Comfort

Georgia's brings its famous fried chicken to LBX

A meal at Georgia's Restaurant was always worth traveling three freeways and battling the always-congested parking lot of the Packing District. But now, as if our chicken-fried prayers have been answered, owner Nika Shoemaker-Machado brings her acclaimed collection of family recipes (with the help of mom and co-owner Gretchen Shoemaker) to a second location.

Adding some Southern comfort soul food to the eclectic mix of cuisines already offered at the Long Beach Exchange, Georgia's officially opened on July 18, following a successful soft opening. The menu is the same as at the Anaheim outpost: fried chicken, barbecue, po' boys, fried catfish, jambalaya, Southern fixings, peach cobbler, sweet potato pie and more. Perfectly soft, sweet cornbread muffins come two to a basket with a smear of creamy honey butter on the side. Chicken and waffles are served all day.

The original restaurant opened at the Packing District five years ago and remains unfailingly popular, with lines of patrons regularly piled up to order at the counter, then spilling into the communal seating areas. The Long Beach location, however, is far more comfortable than its flagship. At this standalone restaurant, customers still order at a counter, but then they settle in at any number of tables inside the dining room or on the open-air patio. Upgraded and improved, yes, but the décor is unmistakably Georgia's, with that same hue of seafoam green setting off wooden countertops and black menu boards. Pots and pans hang behind the register, and a framed photo of Nika's father and Gretchen's husband, George, for whom the restaurant was named, is proudly displayed.

Order a Plate-Up, you'll get to choose a protein such as St. Louis barbecued ribs, smothered pork chops, Creole flat-iron steak, or the juiciest fried chicken I've come across outside of a home kitchen. Brined for 12 hours, the dark-meat-only bird is battered in an extra-thin coating of seasoned cornmeal. Ask for a side of clover honey (of which they'll give you a tiny tin) or grab a bottle of Frank's Red Hot from the table to splash on even more flavor.

Each Plate-Up is accompanied by two Soulful Sides. The collard greens were just-barely bitter and perfectly tender, while the mac and cheese was a true Southern vision, more a baked casserole than cheese sauce spooned over noodles and a perfect vehicle to utilize more of the Frank's.

Cooked to order, the jambalaya is ladled into a large bowl, then topped with either rice or pasta. The deep, rich, brick-red stew coats chicken, andouille sausage and shrimp (no vegetable pieces evident), with a touch of heat.

Georgia's fried green tomatoes, a telling standard of any restaurant's Southern-frying capabilities, are served four fat slices per order, with a light batter that slides off as you bite into it. Served with a tangy aioli sauce, the bright tomato was actually better without any dressing other than a squeeze of lemon.

As many patrons have noted of the Anaheim location, Shoemaker-Machado flits around the dining room, greeting guests with a mega-watt smile. She'll duck into the service area, handing out plates and managing orders while making sure to thank each guest for visiting. The plates come out quickly and steaming-hot, even as more people pour in. It's hard for a restaurant to find that balance between commercially run business and down-home-cooking feel, but Georgia's seems to have it mastered.

LONG BEACH LUNCH
» ERIN DEWITT

GEORGIA'S
4101 McGowan St., Long Beach, (562) 420-5637, georgias-restaurant.com

PHOTOS BY GREG NAGEL

As Greek As It Gets

Christakis Greek Cuisine's wine takeover

I'm sure everyone has a few restaurants where life's special moments are celebrated. If you think back to those times, how many of the places have remained relevant? Nostalgia aside, I'm lucky enough that a few of these pillars of OC dining are still shining bright to this day.

One such place happens to be Christakis Greek Cuisine, which was named Best Greek Restaurant by *OC Weekly* last year. We've stuffed our faces with mousaka and pastitsio on my wife's 30th and succumbed to her odd pregnancy cravings for taramosalata (a.k.a. "pink stuff") there. It's where I ate a heaping lamb gyro plate after getting a new job about 15 years ago. And recently, a date night called us there to reconnect after months of being too busy to just chill—and to be honest, hitting a familiar, intimate spot to rekindle, especially in the warm Greek atmosphere, is oh-so-choice.

Of all the nights we both happened to be free, it was the one when Christakis was hosting a special wine-pairing dinner. "Terrific," I said. "I love Greek wine with their meat-popsicle-like lamb chops, lemony potatoes, and warm and slightly charred pita." As it turned out, though, the pairing reins were held by local chef/author Katherine Boucher, who was spotlighting varieties from the California estate winery Melville from Sta. Rita Hills, near Santa Barbara.

Not much has changed at the family-run eatery. Beyond the chalet-like exterior, a soft blue interior mimics a warm Mediterranean breeze. And dining al fresco next to the trickling fountain is about as Greek as it gets—minus the cigarettes, of course.

The volume inside and out amplifies as Melville's Kurt Ammann guides us through the pairings with a chardonnay, two pinot noirs, a shiraz and a sparkling brut. The winery grows and produces 100 percent of its wines, each vintage coming from a specific microclimate. The estate is located roughly 20 miles from the ocean, with a marine layer that's great for cooler-climate wine grapes such as pinot noir and chardonnay. It also helps guide the wine's character into the soft and sublime zone.

My favorite pairing was the heirloom beet and strawberry salad with Melville's Estate Pinot. The salad was like pinot on a plate, with the ripe, juicy strawberries mimicking the bright-red fruit character of a great pinot noir, the beets offering a hit of earthy soil, and the pistachio vinaigrette stepping in as the tannin and acid. Both dish and wine were truly memorable—even if I was craving lamb souvlaki and dolmades.

Call now to sign up for Christakis' next wine dinner on Oct. 18, featuring Austin Hope Winery from Paso Robles.

CHRISTAKIS GREEK CUISINE
13011 Newport Ave., Tustin, (714) 731-6600, christakisgreekcuisine.com

Eat & Drink This Now

» GREG NAGEL

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COURTESY KINO LORBER

Out of His Mind

Jeff Goldblum plays a traveling doctor in 1950s America in *The Mountain*

BY AIMEE MURILLO

As an actor, self-aware pop-culture figure and purveyor of cheap apartment listings, Jeff Goldblum doesn't typically inspire fear in the American imagination. But in writer/director Rick Alverson's *The Mountain*, Goldblum's character Wallace "Wally" Fiennes represents the fading vestiges of a horrifying chapter in recent psychiatric science as a surgeon who specializes in performing lobotomies on sanitarium patients. He's not scary in the Dr. Giggles sense; rather, his strong, almost overzealous conviction to the practice, rooted in the belief he's helping every patient and their families through the partial removal of their transorbital lobes, makes your orthodontist look benign, maybe even comforting.

Set in 1950s America, *The Mountain* is seen mostly through the eyes of Fiennes' assistant, Andy (Tye Sheridan). Andy was once a lowly maintenance worker at the figure-skating rink where his father (Udo Kier) worked as an ice-skating coach. After Andy's father's sudden death, Fiennes seeks out the young man to pay his respects. Andy's mother was at one point institutionalized and fell victim to Fiennes' orbitoclast, so the doctor takes pity on Andy's lot and brings him in as an assistant to document his procedures and photograph each patient before and after treatment. The two then embark on a road trip, stopping at various hospitals to perform invasive surgeries on psych-ward patients.

Andy dutifully follows Fiennes' orders without so much as an objection or response (in fact, for much of the film, there's hardly any dialogue between the two, despite the fact they share many scenes and interiors together), but he's clearly unsettled by his observations. While Fiennes is coldly calculating in the operating room, he's a womanizing bon vivant outside it. Gradually, Andy starts to become sympathetic and closer to each surgery patient, most of whom are women. One such patient is Susan (Hannah Gross), a beautiful but troubled young woman and the daughter of one of Fiennes' hook-ups along their route, once Andy begins to form a connection with Susan, he starts to challenge and protest Fiennes' use of the surgery.

Alverson explores two fascinating themes in this film: postwar social repression through the psychological scrutinization of people outside the margins of normal society, whether they're dealing with serious mental disorders or light homosexual confusion, and the growing shift from invasive treatments to a more humane form of medical science. Goldblum is a smart choice for Fiennes, if you recall his obsessive scientist Seth Brundle from David Cronenberg's *The Fly*; as was the case in that film, Fiennes borders on obsession in regards to retaining his authority and place in psychiatry, even though he knows his grasp is slipping.

As compelling as Goldblum is as the ardent Fiennes, he doesn't make nearly as much of an impression as Sheridan does as the despondent, sexually repressed loner Andy. Having previously appeared in *Ready Player One* and Terrence Malick's *Tree of Life*, Sheridan brings not only a brooding presence, but also a rich, textured despair that conveys emotionally confused masculinity. Despite the dialogue being few and far between, the two have a quiet chemistry, especially once you realize their dynamic is strained from the start.

The landscape of the film weighs in on its main themes through muted color palettes dressing down sterile interiors. Viewers are guided by visual information within scenes. And the art department—which includes cinematographer Lorenzo Hagerman, costume designer Elizabeth Warn and production designer Jacqueline Abrahams—provide gorgeous scenery to contrast the film's wider discontent and misery. Practically every shot could be an Edward Hopper painting. Although the gore of each lobotomy is offscreen, you still experience visceral dread.

The Mountain is both serene and unnerving visually, with the unusual looking beautiful much in the same way as a Diane Arbus photograph or David Lynch film. Many shots have a strange symmetry, and the camera often cuts off the tops of characters' heads as they face the screen while talking; in a scene in which Fiennes and his surgery team are posing for a photograph, they possess the stillness of wax figures positioned in a museum exhibit. Even further driving the Lynchian comparison is Denis Lavant, who plays Susan's father. His long, meandering, drunken monologues in French follow their own bizarre dream logic.

Alverson refrains from presenting any judgment of Fiennes, rather, we viewers are meant to understand the motives and perspectives of well-meaning people such as the doctor, who hopes to achieve a greater good through problematic means. These types have existed throughout history, and they continue to operate today. With *The Mountain*, Alverson hopes that audiences can identify them within their own circles.

THE MOUNTAIN

was directed by Rick Alverson, written by Alverson, Dustin Guy Defa and Colm O'Leary and stars Jeff Goldblum and Tye Sheridan

'I Have a Bad Feeling About This . . .'

BY MATT COKER

COURTESY OF LUCAS FILM

Kerry Tribe: Double. The artist's single-channel video work has five women who nominally resemble one another reflecting on subjects ranging from their impressions of Los Angeles to their participation in this project. *Grand Central Art Center; www.grandcentralartcenter.com. Call for hours. Free*

The Godfather. Francis Ford Coppola's 1972 crime family drama is considered one of the best movies of all time. *The Frida Cinema, thefridacinema.org. Thurs., Aug. 1, 1, 4:30 & 8 p.m., Fri.-Sat., noon, 3:30 & 7 p.m., Sun., 1:30 & 5 p.m. $7-$10.50.*

Assassinaut. Set in the not-so-distant future, four teenage astronauts are sent to a distant planet to rescue Earth's president. *The Frida Cinema, thefridacinema.org. Thurs., Aug. 1, 2:30 & 10 p.m. $7-$10.50.*

Grateful Dead Meet-Up at the Movies: Giants Stadium. The ninth annual screening event unveils the previously unreleased, complete June 17, 1991, concert from Giants Stadium in New York. *The Frida Cinema, thefridacinema.org. Thurs., Aug. 1, 7:30 p.m. $7-$10.50.*

Wonder. A boy with facial differences (Jacob Tremblay) enters fifth grade—and a mainstream elementary school—for the first time. *Camino Real Park, (714) 573-3226. Thurs., Aug. 1, dusk. Free.*

Honeyland. A traditional beekeeper in the mountains of Macedonia deals with a new family of beekeepers that moves in. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Opens Fri. Call theater for show times and ticket prices.*

Tel Aviv on Fire. An inexperienced young Palestinian man becomes a writer on a popular soap opera after meeting an Israeli soldier. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Opens Fri. Call theater for show times and ticket prices.*

Back to the Future. Michael J. Fox plays a teen who travels back in time to when his parents were still in high school. *Mason Regional Park, (949) 923-2220. Fri., 6 p.m. Free*

Star Wars: Episode V: The Empire Strikes Back. Luke Skywalker (Mark Hamill), Han Solo (Harrison Ford), Princess Leia (Carrie Fisher) and Chewbacca (Peter Mayhew) face an attack by the Imperial forces and its AT-AT walkers on the ice planet Hoth. *Juarez Park; publicaffairs.disneyland.com/community/celebratesummer/. Fri., 7:45 p.m. Free.*

Murder in the Front Row: The San Francisco Bay Area Thrash Metal Story. Comedian and former Sacramento metalhead Brian Posehn narrates this rockumentary. *The Frida Cinema, thefridacinema.org. Fri.-Sat., 8 & 10:30 p.m., Sun., 8:30 p.m. $7-$10.50.*

Bram Stoker's Dracula. Count Dracula (Gary Oldman) welcomes a new solicitor (Keanu Reeves) whose wife (Winona Ryder) he believes is the reincarnation of his own spouse from more than 400 years before. *The Frida Cinema, thefridacinema.org. Fri.-Sat., 10 p.m. $7-$10.50.*

Orange Coast Wild & Scenic Environmental Film Festival. The second-annual event includes a morning children's program and two sets of screenings later in the day of "this year's best short films focused on timely environmental topics." *Orange Coast Unitarian Universalist Church, (949) 274-1288. Sat., children's program, 10 a.m. $8; screenings, 2 & 6 p.m. $15.*

Christopher Robin. Now a family man living in London, Christopher Robin (Ewan McGregor) receives a surprise visit from his childhood pal Winnie-the-Pooh. *Newport Dunes Waterfront Resort and Marina, (949) 729-3863. Sat., dusk. Free, but there's a fee to park.*

The Rocky Horror Picture Show. Live shadow-cast troupe Midnight Insanity performs. *Art Theatre, arttheatrelong beach.org. Sat., 11:55 p.m. $9-$12.*

Easy Rider. Billy (Dennis Hopper, who also directed) and "Captain America" (Peter Fonda, who co-wrote the script with Terry Southern) are tripping while road-tripping across the country on choppers. *The Frida Cinema, thefridacinema.org. Mon.-Tues., 2:30 5:30 & 8 p.m. $7 $10.50.*

Love Live! Sunshine!! The School Idol Movie: Over the Rainbow. In Kazuo Sakai's new anime, the Aqours deal with first- and second-year students adjusting to their new school and third-year students who go missing on a class trip. *Starlight Cinema City, (714) 970-6700. Starlight Triangle Cinemas, (714) 650-4300; starlightcinemas.com. Mon. & Thurs., Aug. 5 & 8, 7 p.m. $6-$12; also at the Frida Cinema, thefridacinema.org. Mon.-Tues., 7:30 p.m. $15.*

Road to Perdition. A mob enforcer (Tom Hanks) and his son (Tyler Hoechlin) take to the road after the boy witnesses a murder. *Costa Mesa Donald Dungan Library, (949) 646-9845. Tues., 4 p.m. Free*

Fast Times at Ridgemont High. Amy Heckerling's 1982 coming-of-age comedy had Cameron Crowe adapting his own book based on him having posed as a student for a year at Clairemont High School in San Diego. *Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1888. Tues., 7 p.m. $10*

I Love Lucy: A Colorized Celebration. CBS and Fathom Events celebrate Lucille Ball's 108th birthday by presenting five of the funniest episodes of her classic TV comedy—in color! *Various theaters; www.fathomevents.com. Tues., 7 p.m. $12.50.*

Cowboy Bebop: The Movie. In 2071, the crew of the spaceship *Bebop* tries to collect the bounty on terrorists who bombed Mars. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Tues., 7:30 p.m. $8.*

Bring the Soul: The Movie. "The journey of BTS continues in cinemas," reads the descriptor on this year's opportunity to part rabid fans of the South Korean boy band from their money. *Regency Westminster, (714) 893-4222. Opens Wed. Call theater for show times and ticket prices, also at Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1888. Wed., 7 & 9:45 p.m. $12-$20.25. Various Regal/Edwards theaters; regmovies.com. Wed., 10 a.m. $1*

The Outsiders. The rivalry between greasers (poors kids) and Socs (rich ones) heats up with a killing. *The Frida Cinema, thefridacinema.org. Wed.-Thurs., Aug. 7 8, 2, 4, 6 & 8 p.m. $7-$10.50.*

Instant Family. A couple (Mark Wahlberg and Rose Byrne) find themselves in over their heads when they foster three children. *Fullerton Public Library, (714) 738-6327. Wed., 6 p.m. Free*

Apollo 13. Ron Howard's 1995 historical potboiler is based on the 1970 *Apollo 13* mission. *Starlight Cinema City, (714) 970-6700. Wed., 7 p.m. $5-$12.*

Dr. Who: The End of Time 10th Anniversary. The Doctor (David Tennant) and his pal Wilfred (Bernard Cribbins) try to locate the Master (John Simm) to stop an ancient trap befalling Earth. *Various theaters; www.fathomevents.com. Wed., 7 p.m. $12.50.*

Harry Potter and the Half-Blood Prince. Harry (Daniel Radcliffe) and Dumbledore (Michael Gambon) prepare for battle. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $9*

Roman Holiday. A bored and sheltered princess (Audrey Hepburn) escapes her guardians and falls in love with an American newsman (Gregory Peck) in Rome. *Fullerton Public Library, (714) 738-6327. Thurs., Aug. 8, 1 p.m. Free*

Drum Corps International: Big, Loud & Live '18. Top-performing marching band drum units battle live. *Various theaters, www.fathomevents.com. Thurs., Aug. 8, 3:30 p.m. $16-$18.*

Black Panther. T'Challa (Chadwick Boseman), heir to the hidden but advanced kingdom of Wakanda, leads his people into a new future and, as his alter ego Black Panther, confronts a past challenger. *Frontier Park, 1400 Mitchell Ave., Tustin, (714) 573-3226. Thurs., Aug. 8, dusk. Free*

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Just Did It

Carolin Peters' intimate Cura Studios is a call to action

BY DAVE BARTON

CHANGEMAKERS

PHOTOS COURTESY OF SARGEANT CREATIVE

It's 2016, and Cal State Long Beach art instructor and Orange resident Carolin Peters is thinking about the results of the election.

She is watching the country begin to divide, with everyone in their own little camp, not talking to one another.

She decides to do something about it.

If you're a creative and your home prevents you from splashing paint around, or if the distractions of Netflix, your cat and your partner prevent you from getting work done, you need to look for alternative spaces. Starbucks works if you can handle the noise and the smell of burnt coffee. The library has free space, but their clientele isn't likely to be on the same page as you. The solitude you need to work—or at least the quiet—goes away the more public the space is.

But located in an industrial park, Cura Studios' humble confines offer something almost impossible to find in the city of Orange: affordable space for artists to rent, meet and work in. (Only the writing-focused 1888 Center and the ceramic-centric the Treasury, both near the Circle, offer anything remotely similar.) As I walk into the modest two-seater lobby of Peters' self-described "community hub for visual artists," she's sitting behind a tiny desk just to the left of the front door. She gets up, and we shake hands, start chatting immediately and go on a tour.

With Orange as big and as affluent as it is, it's a travesty there's only a couple of bookstores, no independent theater company with its own space, no city-supported art center — the list goes on. And the bandshell at Hart Park is barely used. You have to go to Santa Ana, Irvine, Costa Mesa, Brea, Laguna Beach—basically anywhere else in the county, save Orange, if you want a bit of culture.

That's why the sudden blossoming of places such as Cura is just what's needed to begin the city's cultural rebirth.

Opposite shelves full of art books, there's a row of padlocked lockers stacked atop one another in the coffee room, conveniently available for paying members to leave their supplies. It reminded me right away of art school, and the studio's hope for community is echoed by the code-of-conduct sign on the lobby wall. Its first tenant (of seven): "Kindness is King."

The studio is the backroom of the industrial space, complete with a roll-up garage door. Paintings and sketches, nudes, graffiti-inflected imagery—some of it very good—are displayed on one wall. There's a backstage for models on the other side, folded tight to conserve space, stands for art supplies hang on pegs nearby. The small studio seats 18 for its drawing and painting classes and sessions. It's warm from the record heat on the day of my visit and too early in the morning for anyone to be working, so the fan isn't on. But it's cozy and comfortable. I mention that the intimacy of the space surprised me. Peters smiles and says, "Sitting near each other is good for the social fabric."

She's right, of course. Painting or drawing near someone in a class can be a revelatory way to improve your technique—watching others working, stealing their tricks, or simply getting to know the process. Building that shared community that we all talk about, that we so desperately need despite it often seeming more like a pipedream than a reality, begins with people meeting one another.

Cura's prices range from $25 to $250, with some plans allowing for shorter periods in which you just need a day to bust out some work, others providing an unheard-of 24/7 access via passkey, letting an insomniac work at all hours of the night, with Cura's free coffee and tea helping them burn the candles at both ends.

And to prove they aren't just in it for the big bucks, if you already know what you're doing and don't need a class, you don't have to be a member to swing by and see what everyone's up to. There are open sessions on the schedule.

Upstairs is a quiet suite of desks—with air conditioning—where graphic artists, illustrators, comic book and digital artists, as well as a fashion designer and writers generally work. There are two dedicated desks, already rented by two artists who want the same space to work in each time they arrive, but alongside them are six open spaces in an L shape.

It's innocuous, comfortable and, best of all, quiet.

"I truly believe doing something creative is good for your being," says Peters, after we discuss isolation, as well as the entitlement and inevitable complaints that come with the disappointment many artists have to face. Bringing the conversation back to the positive, she offers, "Artists are changemakers. Don't wait for a handout. Make your own thing happen."

CURA STUDIOS

1407 N. Batavia, Ste. 114, Orange, www.curaoc.com/welcome. If you're not a member, it's open by appointment; call (949) 813-2795 or email draw@curaOC.com. Follow Cura on Instagram: @curaOC.

ARTSOVERLOAD

» AIMEE MURILLO

Aug. 2-8

"AGING AS ART" Organized by the Council on Aging-Southern California, this juried show features photos by amateurs and professionals depicting the aging experience. Thurs.-Sun., Aug. 1-4, 10 a.m.-4 p.m. Free (does not include access to gallery, $3-$15). Bowers Museum, 2002 N. Main St., Santa Ana. (714) 567-3600, www.bowers.org.

FIRST FRIDAYS PRESENTS WOODSTOCK. For the anniversary of the original Woodstock Music and Art Festival, various happenings occur around Rocky Knolls and downtown Long Beach, including a Psychedelic Tea Party, a performance by MOVE and multiple art shows. Fri., 8:30 p.m. Free. Expo Arts Center, 4312 Atlantic Ave., Long Beach. lbcityknollsinfo.com/first-fridays/.

SAUSAGE FEST. A delicious series of tastings is brought to you by local vendors and food trucks. Music is performed by Amber Foxx and other guests. Sat., 6 p.m. Free; sausages sold separately, 21+. Anaheim Brewery, 336 S. Anaheim, Anaheim. www.anaheimbrew.com.

THREE COURSES: CULINARY TRIP THROUGH THE AMERICAS. A special three-course meal with ingredients found in different parts of the Americas is presented in conjunction with the museum's current "Graffica America" exhibition. Sat., 6 p.m. $65-$70. Museum of Latin American Art, 628 Alamitos Ave., Long Beach. (562) 437-1689, molaa.org.

SUPER SECRET COMEDY SHOW. The lineup for this weekly showcase of professional comics is kept under wraps until the show. Sat., 7 p.m. $15-$25, 21+. The Rec Room, 7227 Edinger Ave., Huntington Beach. (714) 319-9775, www.recroomhb.com.

OC FAIR 5K FUN RUN. On this non-competitive course for participants of all ages, expect detours for games. Participants receive a medal upon completion and free entry to the fair. Sun., 8 a.m. $5-$45. OC Fair & Events Center, 88 Fair Dr., Costa Mesa. (714) 708-1500, ocfair5k.com.

"REFLECTION". Jaber Al Sarie presents a solo show of surreal, poetic, abstract expressionist paintings. Open Mon. & Wed. Sun., noon-5 p.m. Through Sept. 1. Free. Sandstone Gallery, 384-A N. Coast Hwy., Laguna Beach. (949) 497-6775, sandstonegallery.com.

THE COMEDY OF ERRORS. Shakespeare By the Sea presents this open-air performance about a series of mishaps surrounding two sets of identical twins. Wed., 7 p.m. Free. Soka University's Campus Green, 1 University Dr., Aliso Viejo. www.soka.edu.

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AUG 16TH	AUG 17TH	AUG 29TH & 30TH	AUG 31ST	SEPT 6TH
JULIAN MARLEY	HAWTHORNE HEIGHTS, EMERY	KATCHAFIRE	RIVERBOAT GAMBLERS	MARIACHI EL BRONX TROPA MAGICA
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August 16

NO. 3, STEP FORWARD

TRAVIS SHINN

Southern Exposure

Surf City's Dirty Heads went to Nashville to record *Super Moon*

BY STEVE OONOFRIO

For more than a decade, Huntington Beach's Dirty Heads have been international ambassadors of Southern California reggae. Their 2008 debut album, *Any Port In a Storm*, featured guest appearances from Rome Ramirez and Slash, and the band shot to success when the single "Lay Me Down" peaked at No. 1 on the Billboard Alternative Songs chart.

With five more full-length releases, collaborations with everyone from Blues Traveler to Del the Funky Homosapien, and more than their fair share of national tours under their belt, Dirty Heads remain one of the most industrious bands to come out of Orange County.

Though they've honed their sound—a distinctive fusion of hip-hop, reggae and rock—over the years, their newest album, *Super Moon*, which will be released Aug. 9, might be their most groundbreaking, with much of its character coming from the way it was recorded.

The band traveled to Nashville to record with producer Dave Cobb in the legendary RCA Studio A, where such icons as Elvis Presley, Roy Orbison and Dolly Parton once sang. Cobb, a genius in his own right, has worked with country artists such as Brandi Carlile, Sturgill Simpson and Shooter Jennings. "We knew Dave would push us and take us out of our comfort zone," says co-vocalist Jared "Dirty J" Watson. "That's where the best music happens, where Dirty Heads love to be. But we had to tell people, 'We're not making a fuckin' country album!'"

The unlikely pairing resulted in sessions that allowed the band to expand their creativity. Lo-fi piano samples, 808 kick drums, acoustic guitars and layered vocal harmonies are woven throughout the album to create an atmosphere that is both new and familiar. Guitarist/co-vocalist Dustin "Duddy" Bushnell explains that this genre-bending sound came naturally during the sessions. "We really enjoyed this writing process," he says. "It was a lot different, a lot more organic than writing and recording processes we've had in the past. We did a lot of [it] all recording in the same room, playing at the same time, with no click track, recording to tape—so it was very organic."

Starting it off is the title track, an explosive funk jam that sounds as if it's right out of a '70s cop movie, complete with a blaring horn section and wah-wah guitars. This epic introduction may be far from what some original Dirty Heads fans might expect, but it has an irresistible groove and a catchy hook.

As if the band read the minds of those listeners, the next track, "Lift Me Up," sounds closer to their classic material. Chances are you'll hear this laid-back stoner anthem at parties and bars throughout the rest of the summer.

Other standout tracks from the album include "Horsefly," which showcases the group's ability to pair hip-hop and pop-rock influences, and the acoustic feel-good reggae tune "Crow Bar Hotel," which includes a whistled melody, percussive textures and multipart vocal harmonies, as though it were an homage to their musical roots.

Much of their inspiration came from listening to some of the band's favorite artists during the recording sessions. "We definitely tried to go a little more old-school with it, a little '70s," Bushnell says. "We were actually listening to some Bill Withers in the studio, trying to grab some inspiration from his drum sound—[and] stuff like that."

The album reaches a climax with its sixth track, "Cloudlifter." Bluesy guitar riffs and rapped verses are juxtaposed to create a vibe that complements *Super Moon*'s overall tone. The song could easily find a place in the hearts of both Black Keys and Lyrics Born fans.

While *Super Moon* showcases the Dirty Heads' versatility, it must be noted that Cobb did an incredible job achieving a sense of uniformity. The entire album has a warm, almost cinematic tone to it.

Also unlike previous releases, this album doesn't include any featured artists. "This one just didn't feel like it called for it," Bushnell says.

Dirty Heads are currently on a national co-headlining tour with 311 to promote their new album. But they'll return home to perform at the On the Water Festival in October. "That one's gonna be a great one; it's right there on the beach," Bushnell says. "It's gonna be beautiful, so we're definitely looking forward to that show."

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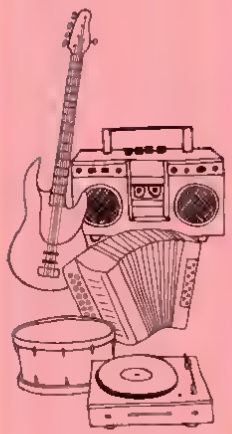

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COURTESY OF TED Z

Roots Revivers

Ted Z and the Wranglers rep OC Americana with *Southland*

BY STEVE DONOFRIO

What comes to mind when people talk of Orange County music is usually our enduring, influential punk scene or its newer incarnation, the retro-garage-rock horde, leaving our timeless country and Americana artists overlooked. Among the current torchbearers of this genre are Ted Z and the Wranglers—although front man and primary songwriter Ted Zakka is almost too humble to accept that. "To even be put in that realm is an honor," he says. "But I don't know, I'm just writing as good of songs as I can and trying to keep playing."

For the past six years, the Huntington Beach-based group have been performing their take on grassroots music at bars and venues across the county and beyond. They've also released four albums, and this fall, the band will release *Southland*.

The album's first single, "Guests On Sunday Morning," set to be released on Wednesday, is a prime example of what Ted Z and the Wranglers do best. It starts with vocals accompanied only by a kick drum and hand claps, but it quickly evolves into an energetic barroom party. Background harmonies, honky-tonk guitar licks and a pumping rhythm section drive the tune forward, with the soulful twang of Zakka's voice sounding as homegrown and whiskey-soaked as they come. As with most of the group's material, the core of the song lies in Zakka's vivid storytelling. "It's essentially a story about a party that breaks out on what was supposed to be a day of worship or the Lord's day," he explains. "Rather than heading to church or the service as planned, the guests that come to the house dressed in their Sunday's finest encourage what turns into a full-blown shindig."

Old and new fans alike have much to look forward to if "Guests On Sunday Morning" is any indication of what we can expect from the rest of *Southland*. "We've had these songs forever, so finally getting them out on a full-length album is nice. It's been a long process," Zakka says.

After traveling to Yellow Dog Studios in Wimberley, Texas, to record their last release, Zakka and the gang decided to return to their roots for this project. "I had another 20 to 25 songs that we brought back to where we recorded our first releases, Beehive Studios in Costa Mesa," he says, "and we worked on them with my old producer, Scott Zscholmer."

This album exhibits Zakka's growing abilities as a songwriter, with his powerful, almost mythical ability to bring a song to life. "Every song has a specific story that I generally formulate either from a real-life situation or from something that I have created in my mind," he says. "Characters or scenarios that range from semifictional or complete fiction to nonfiction."

Zakka spent nearly two years assembling the right group of musicians and scheduling recording sessions between tours for *Southland*, which is also full of guest appearances, including one from vocalist Jaime Wyatt. With a top-notch band (all of whom contribute vocals), locally sourced production and overall great songwriting, it's bound to be another staple in Orange County Americana.

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Friday

'80S PROM, WITH THE MOLLY RINGWALDS: 8 p.m., $17.50 all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

MICHAEL MCDONALD, CHAKA KHAN. 7:30 p.m., $32.50-$67.50, all ages. Pacific Amphitheatre, 18 Fair Dr., Costa Mesa, (714) 708-1500; pacamp.com

MISMITHS, THE LIVE COLLISION OF MISFITS + THE SMITHS: 9 p.m., free, 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-2233, www.slidebarfullerton.com

SAD & SOUJEE—AN EMD & TRAP PARTY. 7 p.m., $10, all ages. Cham Reaction, 1852 Lincoln Ave., Anaheim, (714) 635-6067, allages.com.

SEGA GENECIDE: 9 p.m., $8, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, wayfarerem.com.

SMOOTH SOUNDS OF SANTANA: 7 p.m., $12, all ages. Garden Amphitheatre, 12762 Main St., Garden Grove, (949) 415-8544, gardenamp.com.

THE SURFRAJETTES; THE HULA GIRLS. 9 p.m., $15, 21+. La Santa DC, 220 E. Third St., Santa Ana, (657) 231-6005, www.lasantanc.com

Saturday

ALT SUMMER CAMP, FEATURING OF MONSTERS AND MEN, WALK THE MOON; THE HEAD AND THE HEART, PHANTOGRAM, COLD WAR KIDS, GROUPLOVE. 3:45 p.m., $71-$113, all ages. *Queen Mary*, 1126 Queens Hwy., Long Beach, (877) 342-0738, altsummercamp.com

BAD COP/BAD COP; PITY PARTY, YAAWN, DOG PARTY. 8:30 p.m., $14, all ages. Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

THE FAR FOUR. 8 p.m., $20-$30, all ages. Pacific Amphitheatre, pacamp.com.

HONK, MARK BRAMLETTE. 8 p.m., $25, all ages. The Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-1930, thecoachhouse.com.

KA'IKENA SCANLAN: 7 p.m., $10, all ages. Garden Amp, gardenamp.com.

MOSSI, LIPOSUCTION, DALLAS ROBOTICS. 9 p.m., free, 21+. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 526-4529, www.facebook.com/continentalroom.

MYSTIC BRAVES, THE RASH DOGS: 8 p.m., $15, 21+. The Wayfarer, wayfarerem.com

NIRVANA MANIA—TRIBUTE TO NIRVANA. 9 p.m., free, 21+. The Slidebar Rock-N-Roll Kitchen, www.slidebarfullerton.com

SAD SUMMER FESTIVAL, FEATURING MAYDAY PARADE, THE MAINE, STATE CHAMPS, MOM JEANS, STAND ATLANTIC, JUST FRIENDS, L.I.F.T. 2 p.m., $39.50, all ages. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700, www.sadsummerfest.com

SELENA TRIBUTE NIGHT. 9 p.m., $5, 21+. La Santa OC, www.lasantanc.com.

Sunday

AN INTIMATE EVENING OF MUSIC & CONVERSATION WITH JEFF BRIDGES, BEAT ROOT REVIVAL. 7 p.m., $75, all ages. The Coach House, thecoachhouse.com.

AVERAGE WHITE BAND. 8:30 p.m., $22-$32, all ages. The Hangar, 100 Fair Dr., Costa Mesa, (714) 708-1500, ocfair.com.

HEMLOCK SHUTDOWN TOUR PART 2: 6 p.m., $10, all ages. Garden Amp, gardenamp.com

VIVA EL MARIACHI: 6 p.m., $17.50-$50, all ages. Pacific Amphitheatre, pacamp.com.

Monday

CONDUCTORA; KID CHOCOLATE; PALM TRAILS. 9 p.m., free, 21+. Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170; www.facebook.com/queseralb

RUDY DE ANDA; NEBULAZ BEACH; FARE JAZZ; MUSTY RDYZ. 8 p.m., $10, 21+. La Santa OC, www.lasantanc.com.

Tuesday

LDS TIKI PHANTOMS, LDS FRENETICOS: 9 p.m., $15, 21+. La Santa OC, www.lasantanc.com

MOTHERSOUND; FORTHTELLER. 8 p.m., free, 21+. The Slidebar Rock-N-Roll Kitchen, www.slidebarfullerton.com.

ZERO PERIOD MONTHLY INDIE MUSIC NIGHT, FEATURING SPACE, RADICAL DREAMER, H DENIER. 9 p.m., free, 21+. Que Sera, www.facebook.com/queseralb

Wednesday

THE RACON BROTHERS, THE SHAKY GROUND TOUR, ALICE WALLACE: 8 p.m., $55, all ages. The Coach House, thecoachhouse.com.

BEE GEES GOLD—A TRIBUTE TO THE BEE GEES: 8:30 p.m., $15-$22.50, all ages. The Hangar, ocfair.com.

LINDSEY STIRLING, ZZ WARD: 7:30 p.m., $30-$65, all ages. Pacific Amphitheatre, pacamp.com.

MELODIME, MOONLIGHT GRAHAM; THE MOON JAYS: 8 p.m., $12, $14, 21+. The Wayfarer, wayfarerem.com

MEMORY DEN, MASH, ELYZR. 9 p.m., free, 21+. The Continental Room, www.facebook.com/continentalroom

SUICIDAL TENDENCIES, CHEMICAL X, STRUNG OUT: 7 p.m., $30, all ages. Garden Amp, gardenamp.com.

Thursday, Aug. 8

AEROMYTH—THE ULTIMATE AEROSMITH TRIBUTE EXPERIENCE. 8:30 p.m., $15-$22.50, all ages. The Hangar, ocfair.com

THE ALLEY CATS. 7:30 p.m., $15-$30, all ages. The Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595, themnck.org

BETTER DELUSION COMMUNITY CENTER; TAYLOR HOLLINGSWORTH. 8 p.m., $30, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com

THE CARACALS, TOKYO LUCKY HOLE, SIAM JEM, VELVET STARLINGS. 8 p.m., free with RSVP, 21+. La Santa OC, www.lasantanc.com

HEADLESS PALMS, ELECTRIC MACHINES; THE WIND CHASERS CLUB. 8 p.m., $5, 21+. Alex's Bar, 2913 E. Anaheim Blvd., Long Beach, (562) 434-8292; www.alexsbar.com.

MID SUMMER BLUES. 7 p.m., $5, 21+. World Famous Doll Hut, 107 S. Adams St., Anaheim, (562) 277-0075, www.worldfamousdollhut.com.

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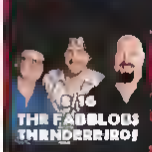
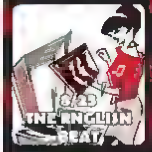
8/7 THE BACON BROTHERS

8/15 THE DRIFTERS


8/16 THE FABULOUS THUNDERBIRDS

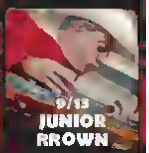

8/23 THE ENGLISH BEAT

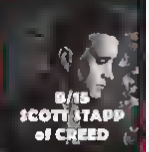
8/22 MARILYN MCCOO BILLY DAVIS JR

8/1	JAMES MCMURTRY
8/2	COMEDY NIGHT HOSTED BY DOUG STANKS FT. SARRY DIANOND
8/3	NOHK
8/4	AN INTIMATE EVENING OF MUSIC AND CONVERSATION WITH JEFF BRIDGES / BEAT ROOT REVIVAL
8/7	THE BACON BROTHERS
8/9	SUBLIMED
8/10	MICK ADAMS & THE STONES
8/15	THE PLATTERS W/ SPECIAL GUEST THE DRIFTERS
8/16	THE FABULOUS THUNDERBIRDS
8/17	LA GUNS
8/21	JUSTIN NAYWARD
8/23	THE ENGLISH BEAT
8/24	MARILYN MCCOO AND BILLY DAVIS JR
8/25	SAVOR (SANTANA TRIBUTE)
8/29	SAVOY BROWN
8/30	CHEAPER TO KEEP HER
8/31	WILD CHILD
9/5	SINBAD
9/7	THE BABYS
9/8	GLENN MILLER ORCHESTRA
9/12	ADRIAN BELEW
9/13	JUNIOR BROWN
9/14	LEO 2EPAGAIN
9/15	SCOTT STAPP OF CREED
9/19	AL DI MEOLA
9/20	NEWMAN'S NEWMITS
9/21	NEWMAH'S NEWMITS
9/22	GARY PUCKETT
9/27	QUEEN NATION
9/28	QUEEN NATION
9/29	3RD SHOW JUST ADDED! QUEEN NATION
10/2	NAYES CARLL
10/3	JIM MESSINA
10/4	TRASHCAN SINATRAS
10/5	GEOFF TATE'S OPERATION: MINDCRIME
10/8	OOH MCLEAN
10/10	NORTH MISSISSIPPI ALLSTARS
10/11	DOKKEN
10/12	THE OAK RANCH
10/13	JUDY COLLINS
10/18	BIG BAD VOODOO DADDY
10/19	WHICH ONES PINK

8/30 CINDERELLA'S TOM KEIFER

9/6 SINBAD


9/13 JUNIOR BROWN


9/15 SCOTT STAPP of CREED

10/3 JIM MESSINA

10/12 THE OAK RANCH BAND

UPCOMING SHOWS

10/20	NICK WAKEMAN "GRUMPY OLD ROCKSTAR" TOUR	11/E	BRUCE HORNSBY
10/24	TAB BENOIT	11/10	DAVID WILCOX
10/25	AL JARREAU: A POSTCARD FROM CALIFORNIA FROM THE VERY FIRST SOLO W/ A FOUNDING MEMBER OF THE BEACH BOYS	11/23	COMATOSE
		12/5	JOHNNY LANG
		12/7	BLUE OYSTER CULT
		12/20	DARRYL HALL & JOHN OATES
		12/21	AMBROSIA
		12/22	DAVID BENOIT CHARLIE BROWN CHRISTMAS
10/25	DESPERADO	1/10	DAVID LINDLEY
10/27	TOOD SHEEN	1/17	MIDGE URE
11/1	DIANA KRALL	1/25	JOHN MAYALL
		2/15	ALBERT CUMMINGS
11/2	TYRONE WELLS	2/23	BRITISH SUMMERTIME
11/7	MOLLY HATCHET	3/15	RAHSAAN PATTERSON

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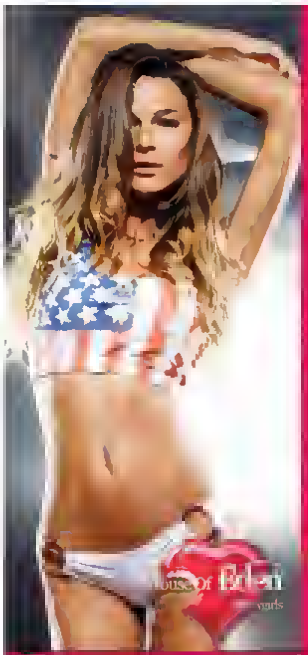

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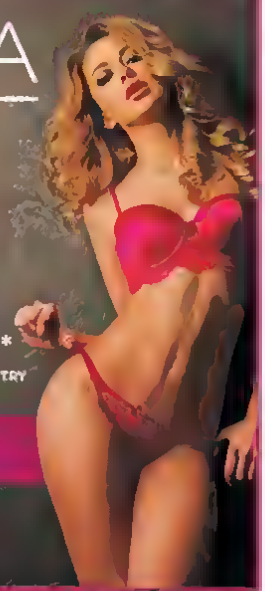

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Hard Truths

I'm a woman who married young (21), and I've been with my husband for seven years. Within the past year, I've realized that my falling libido probably comes from the fact that I am not turned on by our boring, vanilla sex routine. I get so little fulfillment that I'd rather not even do it. I've tried talking to him, but he says he prefers sex without foreplay or a lot of "complicated stuff." I had some great casual sex before we met, but it turns out I'm into BDSM, which I found out when I recently had a short affair. I've kept the secret and guilt to myself, but I have told my husband I'm into BDSM. He wants to make me happy, but I can tell he isn't turned on doing these things. He denies it because he's just happy to have sex at all, but a butt plug and a slap on the ass does not a Dom make. I've tried to ask him if we can open up our relationship so that I can live out my fantasies. I would like to go to a BDSM club, and he isn't interested at all. He was very upset and said he's afraid of losing me if we go. He also felt like I was giving him an ultimatum. But I told him he was allowed to say no and that I wouldn't leave if he did.

When I was younger, I thought there was something wrong with me because everyone else wanted monogamy while it never seemed important to me. I'm not a jealous person, and I wouldn't mind if he had sex with other people—in fact, the thought of it turns me on—but he says he isn't interested. I know he loves me, and I love him. At this point, my only solution has been to suppress this urge to have BDSM sex, but I don't know if it is a good long-term solution. What should I do? Keep my fantasies to myself? Have another affair, or ask him to have an open relationship again? We have a 3-year-old daughter, so I have to make our relationship work.

Want The Hard Truth

Two quick points before I bring out the big guns: First, marrying young is a bad idea. The younger two people are when they marry, according to a veritable mountain of research, the likelier they are to divorce. It makes intuitive sense: The rational part of the brain—the prefrontal cortex—isn't fully formed until age 25. We shouldn't be picking out wallpaper in our early twenties, WTHT, much less life partners. And second, basic sexual compatibility (BSC) is crucial to the success of sexually exclusive relationships, and it's a bad idea to scramble your DNA together with someone else's before BSC has been established.

And with that out of the way . . .

"WTHT might be surprised to hear she is just a normal woman being a normal woman," said Wednesday Martin, *New York Times* best selling author, cultural critic and researcher. "Like a normal human woman, she is bored after seven years of monogamous sex that isn't even her *kind* of sex."

You mentioned that you used to feel like there was something wrong with you, WTHT, but just in case you have any lingering "what's wrong with me!" feelings, you're gonna want to read *Untrue: Why Nearly Everything We Believe About Women, Lust, and Infidelity Is Wrong and How the New Science Can Set Us Free*, Martin's most recent book.

"We know from recent longitudinal studies from Germany, Finland, the U.S., the U.K. and Canada that *among women only*, relationship duration and living together predict lower desire/boredom," said Martin. "In fact, the Finnish study found that even when they had more/better orgasms, women in monogamous relationships of several years' duration reported low desire." A straight man's desire for his long-term, live-in female partner also decreases over time, but nowhere near as drastically as a woman's does. "Contrary to what we've been taught, monogamy kills it for women, in the aggregate, more than it does for men," said Martin.

So that's what we know now—that's what the research shows—but very few people in the sex-advice-industrial complex have wrestled with the implications. Most advice professionals, from the lowliest advice columnist to the most exalted day time–TV star, have chosen to ignore the research. They continue to tell unhappily sexless couples that they're either doing something wrong or that they're broken. If he would just do his fair share of the housework, or if she would just have a glass of wine—or pop a "female Viagra," if big pharma could come up with one that works—they'd be fucking like they did the night they met. Not only is this advice unhelpful, but it's also harmful. He does more housework, she drinks more wine, nothing changes, and both feel as if there's something wrong with them. In reality, nothing's wrong. It's not about a more equitable division of housework (always good!) or drinking more wine (also but not always good!); it's about the desire for novelty, variety and adventure.

The big issue here is that you got bored. No foreplay? Nothing complicated? Even if you were 100 percent vanilla, that shit would get tedious after a few years. Or minutes. After risking your marriage to treat your boredom (the affair), you asked your husband to shake things up—to fight sexual boredom with you—by incorporating BDSM into your sex life, by going to BDSM clubs, and by at least considering the possibility of opening up your marriage. (Ethically this time.) And while he's made a small effort where BDSM is concerned (butt plugs, slapping your ass), your husband ruled out BDSM clubs and openness.

At bottom, WTHT, what you're saying is that you're gonna need to do BDSM with other people if your husband doesn't get better at it, which is something he might learn to do at the BDSM club he refuses to go to. Which means he has it backwards: He risks losing you if he *doesn't* go.

"He owes her acknowledgment that her desires matter," said Martin. "Get to that baseline, and other things tend to fall into place more easily."

I'm not suggesting that an open relationship is the solution for every bored couple, and neither is Martin. But two people who commit to being sexually exclusive for the rest of their lives and at the same time wanna maintain a satisfying sex life—and, open or closed, couples with satisfying sex lives are likelier to stay together—need to recognize that boredom is their mortal enemy. And while the decision should be mutual, and while *ultimatums* is a scary word, in some instances, bringing in reinforcements isn't just the best way to fight boredom—it's the only way to save the relationship.

Now, a couple of weeks back, I told a frustrated husband that his cuckolding kink may have to be put on the back burner while his children are young. The same goes for you, WTHT. But at the very least your husband has to recognize the validity of your desires and put more effort into pleasing you.

For the record. A relationship doesn't have to be open to be exciting. BDSM doesn't have to be crazy complicated to be satisfying, and date night doesn't have to mean dinner and a movie. Date night can mean a visit to a BDSM club where your husband can learn, through observation alone (at least for now), how to be a better Dom.

On the Lovecast *(savagelovecast.com), All hail Satan! with Satanic Temple founder Lucien Greaves. Contact Dan via mail@savagelove.net, follow him on Twitter @FakeDanSavage, and visit ITMFA.org*

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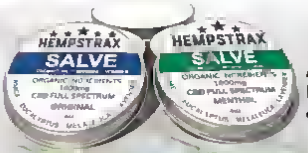

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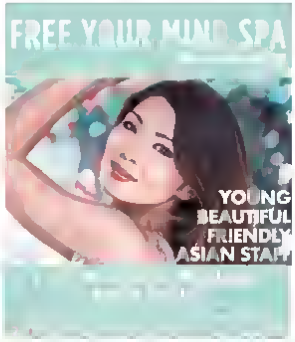
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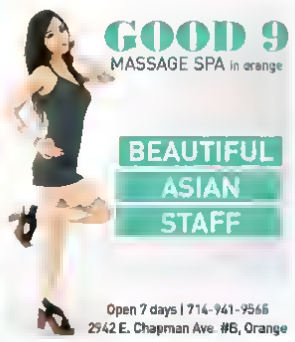
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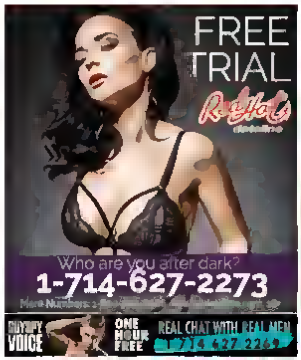
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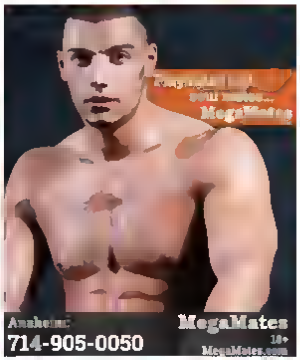
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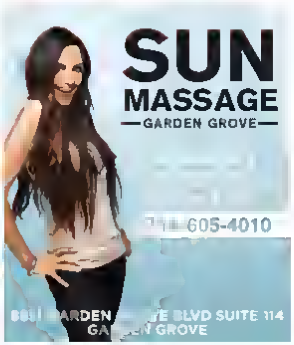
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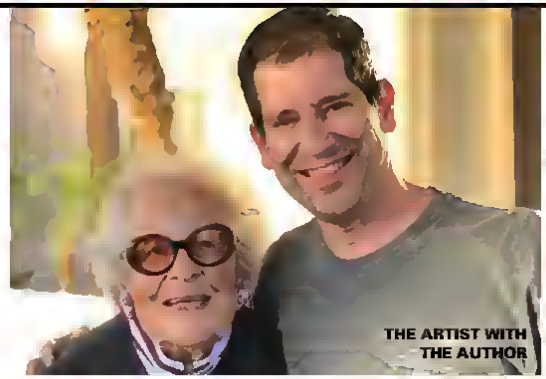
Space Racers

On Jean Pinataro, *Blue Sky Metropolis* and Orange County aerospace

BY ANTHONY PIGNATARO



THE ARTIST WITH THE AUTHOR

COURTESY OF ANTHONY PIGNATARO

ASTRONAUT THOMAS STAFFORD (LEFT) WEARING JEAN'S PATCH

COURTESY OF NASA

Standing at the old Rockwell International plant in Seal Beach, Jean Pinataro was anxious. It was late 1974, and Pinataro—a member of Rockwell's design graphics group in Downey—had spent the past few months creating the official mission patch that astronauts would wear on their spacesuits during the upcoming *Apollo-Soyuz* mission, a historic joint U.S./Soviet Union space flight scheduled for the summer of 1975. Pinataro had already spent more than two decades working as an aviation technical artist when she got approval to join the design competition for the crew patch, but all had not gone well.

Her boss had rejected her entry and openly complained to others in the group whether it was wise to include her in the competition at all. "I came up to our room by way of the back door and was about to open it when I heard one of our designers arguing with our boss, something like, 'You shouldn't have included her in this competition. She is not an experienced designer,'" Pinataro wrote in a self-published, 2013 memoir. "He had to be referring to me because I was the only female artist in the group at that time."

Pinataro felt bad, but that changed a month later when she learned that the astronauts who would be flying the mission—Thomas Stafford, Deke Slayton and Vance Brand—had selected her design. Elated, Pinataro's hopes were then dashed yet again when NASA officials overruled them, saying her image of the two spacecraft set against the American and Soviet flags "looked like Russia and the U.S. were dividing up the planet." Undaunted, Pinataro took another crack at the design, this time partly basing it on a 1974 painting by Robert McCall. NASA approved the design, which was why she found herself nervously standing at the Seal Beach facility in 1974.

"Handsome Donald K. [Deke] Slayton came all the way to Downey to allow me to make the changes," Pinataro wrote. "The astronauts were rock stars to me, so I met Slayton at our Seal Beach facility with a photo of him, which he graciously signed."

I couldn't help but recall all this (which I knew about because Pinataro is my first cousin once removed) when I saw the trailer for the KCET documentary series *Blue Sky Metropolis*, which premiered July 14 and can be viewed online. The four-part series, which tells the story of how the aerospace industry helped to build Southern California, was produced in partnership with Emmy-winning filmmaker Peter Jones and is part of PBS's "Summer of Space," which commemorates the 50th anniversary of the first moon landing.

Pinataro's own career in aviation illustrates just how critical aerospace was to the development of Southern California. During World War II, she went to work for Lockheed in Burbank as an aircraft assembler. "I became pretty good at working with Alclad aluminum, drilling, riveting, dimpling using a rotary saw, etc.," she wrote in her memoir. "Women employees were required to wear hairnets so their hair would not get caught in the machinery. We also had to wear slacks. No one looked good in slacks except the actress Marlene Dietrich."

After the war, Pinataro joined North American Aviation (which was later sold to Rockwell International). She worked first at the company's plant near Los Angeles International Airport and later at the Rockwell Space Division in Downey. Now a technical artist, she created spacecraft renderings and illustrations of the steps for pilot ejection in the F-100D fighter manual, among other things.

"I arrived at the Downey Division [in 1967], shortly after the fire that took the lives of three astronauts in a ground test of the *Apollo* spacecraft," Pinataro recalled. "I was placed in a small reports group of about 20 people. My job was to make charts, graphs and various schedules for the *Apollo* program."

The *Apollo* spacecraft eventually landed astronauts on the moon in the late 1960s and early 1970s. Given this, it made sense that just down the hall from Pinataro's group, the famed rocket designer Wernher von Braun—a former Nazi who built rockets for Hitler and had helped to build the American space program after the war—maintained an office.

Orange County's aviation legacy is no less colorful. It started in 1909, with Glenn Martin's 12-second flight over Irvine Ranch—the first airplane flight in California. Three years later, he flew from Newport Beach to Catalina, an aerial feat that captured headlines around the world.

A decade later, Eddie Martin (no relation to Glenn) began trespassing on Irvine Ranch land near the corner of Main and Newport to give airplane rides to passengers. After cutting a lease deal with the Irvine family, Martin's little airport ran for nearly two decades before closing in 1941 to make way for Orange County Airport (now John Wayne Airport).

Aviation expanded heavily in OC during the war, with the Marine Corps paying James Irvine $100,000 in 1942 for 4,000 acres of bean fields, the sites became the El Toro and Tustin Marine Corps Air Stations (the Joint Forces Training Base in Los Alamitos opened that same year as Naval Air Station Los Alamitos). The industry followed suit, with companies such as North American, Hughes Aircraft, McDonnell Douglas, Ford Aerospace and Northrop all opening plants here. The Cold War with the Soviets after World War II only led to further growth.

"In 1960, 22,000 people worked in aerospace in Orange County," according to a June 11, 1989, *Los Angeles Times* story. Those who arrived in the county at that time to build helicopters, jets and rockets found wilderness-like conditions.

"There was a shepherd herding his flock," Stan Cutter, who joined Hughes in 1960, told the *Times*. "Every now and then, a wild pheasant would cross the road, and I thought, 'Gee, what a great place to work. It's like being in the country.' Then one day [several years later], you saw the bulldozers and earth-movers coming, and you knew that was the end of the sheepherder."

By 1989, when the *Times* published its retrospective, 96,000 people worked in aerospace in Orange County. It was the high point for the industry not only here but also throughout California. The fall of the Berlin Wall that year led to the collapse of the Soviet Union and the end of the Cold War, which in turn spurred massive corporate consolidation and cutbacks. From 1990 to 2010, aerospace-industry employment in Orange County dropped an astonishing 63 percent, according to a 2012 study by the Los Angeles County Economic Development Corporation.

The Seal Beach plant where Pinataro asked Slayton for his autograph is still there, though it's now owned by Boeing. The El Toro and Tustin air bases closed in 1999 and are slowly being redeveloped into commercial and residential properties. Martin Aviation, the aircraft-maintenance company started by Eddie Martin and his brothers so many decades ago, remains at John Wayne Airport, though developer William Lyon bought it in 1990. Today, Lyon also keeps a pretty sweet museum there, loaded with airworthy World War II-vintage bombers and other aircraft.

Pinataro is still around, too, though at 95, she doesn't really give interviews anymore. "At some point, I told my nephew that I did not want a church service when I go out," she wrote near the end of her memoir. "I just want you to sing and play John Lennon's 'Imagine' at my graveside."

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